

# Backstreets

The Boss Magazine

#76 WINTER/SPRING 2003

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## SPRINGSTEEN AT THE GRAMMYS: **HELD UP WITHOUT A GUN!**

**COME AWAY WITH US** as we report from Springsteen's Somerville benefits, the *Rising* tour, and, of course, the Grammys **PLUS:** Clarence & Little Steven speak **WE CAN'T SLOW DOWN!**





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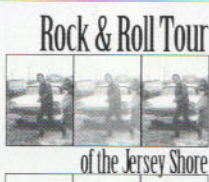
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Springsteen gives a little of that Human Touch at the DoubleTake benefit, 2/29/03.

# Backstreets

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#### BRUCE SPRINGSTEEN

2/22/03 Grammy rehearsal, New York, NY  
Kevin Mazur Photo

### OFF THE WALL

#### BRUCE SPRINGSTEEN & STEVEN VAN ZANDT

10/18/02 Bologna, Italy  
Gianni Gaudenzio Photo



# LETTERS

## MINDING HIS Q&As

Dear Editor:

I went to the [February 19]] Somerville show last night and was blown away! I've seen Bruce 39 times in arenas/stadiums/theaters and two times at the Pony, but I've never seen anything like last night. It was what I always hoped the *Tom Joad* tour would be. He seemed relaxed, comfortable (right up until he was asked if he supported a war on Iraq), and like he really enjoyed himself.

I had a question ready to go during the Q&A, but unfortunately never had the chance: "Bruce, you are here tonight to support the magazine *DoubleTake*. As a lifelong, die-hard 'Tramp,' I read *Backstreets* magazine for all the news and reports and to keep current on what you're up to when you're not touring, and the website after every show to see the setlist. It's a great resource for fans, and although there is no affiliation with you, I think they do a great job! My question is this: Do you read *Backstreets* magazine or *Backstreets.com*, and do you think you'll ever grant them an interview?"

Kyle W. Reagan  
Brookline, NH

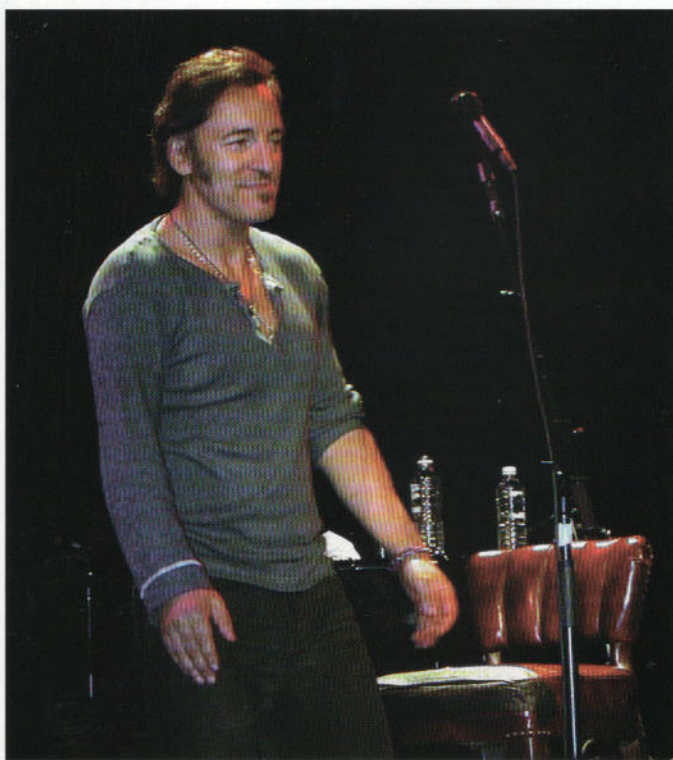
*I swear, we didn't pay Kyle a dime! (Kyle, next time if you want your dime, make sure to get to the microphone.) —C.P.*

## POLITICAL WORLD

Dear Editor:

There is certainly a big difference in being a Bruce Springsteen fan these days compared to, say, 1978, when it comes to political statements. Clearly Bruce is not Bono, but back in the old days the stories Bruce would tell on stage were mostly of his relationship with his father or tales of the innocence of youth.

Nowadays, Bruce hardly speaks on stage at all—but when he does, it's most likely to be something political in nature. The interview in *Time* magazine in which he was quoted saying that "the war in Afghanistan was handled very smoothly" worried many Europeans; it made the



You've got questions, he's got answers: Springsteen in Somerville, MA.

Scandinavian press turn their back on Bruce, thinking he was now "Bush's boy." Given that the United States and Europe are getting further apart on a lot of issues these days, one wondered how Bruce would be accepted when the *Rising* tour hit Europe.

But like days past, Europe once again turned out to be a catalyst for Bruce. In Europe, there were no cheers after the "eye for an eye" line in "Empty Sky." Bruce was quoted in *Rolling Stone* after the European leg, saying, "The intensity of the audiences caught us by surprise... they distinguish the voice of our band, say, from the current administration's foreign policy," and "people overseas are very mistrustful of the current administration... but I feel it here too."

Back in the States, Bruce changed his speech before "Born in the U.S.A.," saying that he played it as a prayer for peace. "Chimes of Freedom" was sound-checked several times, though it has not yet been played in concert. The most intense moment came in Albany, NY, where there were cheers after the "eye for an eye" line in "Empty Sky." After the combo of "Empty Sky" and "You're Missing," a clearly disturbed Bruce said, "Revenge will get you nowhere," and went into a smoking, particularly angry

version of "Darkness on the Edge of Town" to let his message be clearly understood. To me, that moment was just as intense as his famous statement, "I don't know what you guys think about what happened last night but I think it's pretty frightening," preceding "Badlands" the day after Reagan was elected in 1980.

Tobias Grönberg  
Stockholm, Sweden

## SSSSSSMOKIN'!

Dear Editor:

This [issue #75] is without a doubt one of your three best issues ever! The combination of your album and tour coverage made it an issue I literally could not put down. Christopher, your piece "Searchin' Through the Dust" was well thought-out and very insightful. I agreed with most of what you wrote. With that said, there were a couple of minor points in the *Rising* coverage I must take issue with:

1. Overlong? Springsteen fans kill me. You bitch and moan about the lack of new material and the time between new albums, then you say it's overlong. I disagree completely, it could have been twice as long and I wouldn't have minded—and you can't have it both ways, boys.

2. "Mary's Place" is a "tepid rehash that feels like the result of a writing exercise"? Most of my Springsteen friends—and I guess you too, Chris—just don't get it about this song. "Mary's Place" is a sad song wrapped around memories about a time long ago in his past that was, if not perfect, then right and real. He reminisces longingly about those days as he tells the story of someone who has lost a loved one yet lights seven candles to show them the way home. This is not a return to "Ramrod" or "Cadillac Ranch"; this is a person who is grieving but drawing on the power of music to resurrect their soul. This is not a party song.

3. At first glance I thought the Nothing Man's "pearl and silver restin' on my night table" was a gun also, but could it be a crucifix? Your breakdowns were fantastic, I really learned a lot.

4. Did you have to balance out the reader reviews with some boneheaded observations? For instance, Dane Metta, with his "weakest writing yet." So is that the way to get a letter published, go completely against the grain? Do you have to put the one letter in that says the album sucks to make you feel like we aren't all groupies?

5. Did Charles Cross smoke Kurt Cobain's leftover dope when he wrote his book? "Empty Sky" a 4? "The Rising" a 6? "Worlds Apart" a 4? Get the man some help! You all missed the boat on "Mary's Place" and "Let's Be Friends."

Richard Desiderio  
via e-mail

*Mr. Cross replies: Kurt Cobain rarely smoked pot. One of the last times I inhaled was in 1978, when I rated every song on *Darkness* a 10 (well, except "Factory").*

## LUKEWARM & TENDER LOVE

Dear Editor:

Just received my latest copy of *Backstreets* and was very happy to see an open and honest review of *The Rising* and the opening leg of the tour from your staff. I was very surprised and encouraged to see the lukewarm review of some of the new material and especially the setlist pacing of the tour. I was concerned after reading some of the tour reviews on *bruce.springsteen.net* that all of



the Bruce fans had come to accept whatever Bruce put out on record or in concert as a masterpiece. As a Bruce fan of over 25 years, and one who has seen every tour multiple times starting in 1978, some of the work on *The Rising* isn't his best. The songs play out better in concert, and he still puts on the best show in the business, but hopefully the shows of 2003 will be less *Rising*-heavy and allow for more of the rock 'n' roll redemption and magic we have experienced in the past.

Tom Turner  
via e-mail

## GENERALLY PLEASED

Dear Editor:

To those who have been snubbed by the G.A. line system, my heart goes out to you. On the other hand, I am nothing but thankful for its existence and the whole barnstorming concept. I live in south Alabama, a market that rarely sees Bruce venture any closer than Atlanta. In past years, I've had to travel (like so many others) to states ten hours away to catch a Bruce show. Imagine

my excitement when I saw that the man was coming to Birmingham. By foregoing the multiple night stands in the big cities, Bruce has reached the smaller markets. I feel for those in the big cities, in that you may have had to leave your state to catch a show, but welcome to my world.

When the Birmingham show was announced, I immediately obtained G.A. tickets because I wanted to get as close as possible. Yes, I had to sacrifice a day of work and had to get a nearby hotel room, but if you want to play, you have to pay. People who complain that they knew nothing about how to handle a G.A. ticket simply didn't do their homework. Every Bruce fan knows that you have to do a little digging to get the best spot at a show. But the G.A. system is easy. Logging on to [brucesteen.net](http://brucesteen.net) and following the various threads, including one for my own concert, told me everything that I needed to know.

Simply put: my wife and I showed up the night before and received numbers 60 and 61, showed up for six roll calls, and

ended up *five feet* from the stage. My wife was even able to go back and forth to our hotel room and breastfeed our six-month-old boy (who also made brief appearances in line with us—number 60-1/2). During the show, Bruce even played a song "by request" after reading and laughing at our sign that read, "I breastfed in line all day to hear 'Cadillac Ranch.'"

To those who set up the G.A. idea, I send a thanks from someone who would never have been able to land front row seats. To the fans who set up the line, thanks for making it simple and easy. I paid face value for one of the greatest nights of my life!

Greg Gambriel  
Andalusia, AL

Dear Editor:

The G.A. line-up experience in Miami was quite unforgettable, and thoroughly enjoyable. For about 30 hours we regrouped at various intervals, chatted, met new people, and had an enormous amount of fun. The good Miami weather certainly helped. The cooperation and organiza-

tion of the G.A. line was exceptional. I give a huge thanks to the ladies and gentlemen who organized and set up the line in such a friendly, efficient and frankly professional fashion. There was a high degree of respect for each and every person in the line that I found inspiring. I cannot agree with the allusions in your recent article to corruption or place-holding, and having been in this line I take exception to the article. This was a line of integrity, of fans who respected each other and loved the music. The atmosphere in the front of the pit was fantastic. This is something that all fans should try.

Karl Birthistle  
Zürich, Switzerland

## DON'T KNOW WHY...

Dear Editor:

Norah Jones: nice album, nice song. But c'mon. Album of the year? Song of the year? It's nice background music for a cocktail party or messin' around, but Bruce wrote an album that's relevant, important and that rocks.

Continued page 46

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## Talkin' Somerville Blues

# The Conversation

By Christopher Phillips

Oh, the humanity. Oh, the missed opportunity. Oh mercy, the "boxers or briefs" question. On February 20, for the second of two February benefit concerts, Bruce Springsteen again treated fans in the Somerville Theatre to an evening of both "music and conversation." These back-to-back concerts were unprecedentedly intimate, leading to some fans' dream: a Q&A session at the end of each show. On the first night, questions from the audience got Bruce talking about subjects such as writer's block, the inspiration for "Racing in the Street," and his thoughts behind that night's setlist. And on night two, the show I was able to attend? Well, one minute we were right there... then something slipped.

With Bruce looking to discuss his craft, queries from the crowd swung from mildly off-topic to head-clutchingly inane. I'll never have the chance to see Bruce on the old *Saturday Night Live* sketch "The Chris Farley Show" ("Remember, um, the *Darkness* tour? Yeah? That was awesome."), but this was close. Faced with rambling and self-serving stories, regaled with effusive flattery, Bruce tried to steer things back on track: "This is actually just simply *testifying* going on tonight. I was trying to get questions, I'm

just getting *testifying*. Say amen, somebody!"

And addressing the stupefying boxers or briefs question: "I don't believe it. Arright, *next!*"

In this issue, Caryn Rose reports from the Somerville shows, a pair of revelatory concerts not marred in the end by this failed experiment. We've transcribed highlights from the first night's Q&A session, which you'll find on page 20. Night two's Q&A wasn't a total bust, but even when Springsteen was given a question he could sink his teeth into, he was often interrupted by another impatient fan. Yes, people were cutting him off, and it was astounding to see. Bruce responded in kind: he didn't work songs into the proceedings as he did the night before, and he cut the Q&A short.

One question that did get him talking was, "What makes a show work for you?" His answer was, "a talented audience." He described the experience as a "collaboration": "For me, the idea of 'in concert'—that always meant that *I am in concert with you*. Myself, I can only haul it so high. And the rest is what people are bringing... their own focus and spirits on a given night, and how much room they give you to move and to express yourself."

Very simply, we as an audience were not in concert with Springsteen on February 20. Of course,

it wasn't everyone. From my seat high in the balcony, far from the microphone, it was clear that I was hardly the only one cringing in the cramped Somerville Theatre chairs. Dismayed fans wrote to *Backstreets* afterward of "dopey questions," "nonsense," "a never-to-be repeated opportunity... lost." One wanted a disclaimer: "The views expressed by individuals here are not representative of the body of Springsteen fans as a whole, and should not be interpreted as such."

As well-intentioned or star-struck as some of the questioners may have been, ultimately they failed to gauge Bruce's intent, let alone his tolerance. He opened himself up explicitly to talk about his work, his songwriting, "how I do what I do." As *Backstreets* reader Carl DePrima wrote in: "Bruce wanted to answer serious questions about his music and his craft because it was important to him. He was discouraged by the immaturity of the fans and will probably never give us such an intimate concert again."

Whether or not Bruce gives this format another shot, Somerville represented a seemingly new desire to involve his fans directly in that kind of discussion: a willingness to discuss his art and his body of work with those who have followed it most closely over the years. With that in mind, we know of a great way to capture the potential of those nights and share it with more than ten times as many fans: a *Backstreets*-moderated interview.

As longtime readers are aware, *Backstreets* magazine has made regular requests since 1980 but has never been granted an interview with Bruce Springsteen. Granted, his interviews have tended to be relatively few and far-between, concentrating mainly on larger publications that reach a vastly broader audience. However, if Springsteen wants to engage his fans more directly, to attempt a deeper consideration and analysis of his work than would fit into a thousand-word

general-interest piece in *Time* or *The New York Times*, we believe that *Backstreets* is the ideal venue.

Last year, while preparing for an interview with Nils Lofgren (which ran in issue #74), we decided to try something different. In addition to the questions we had for Nils, we solicited ideas from readers on *Backstreets.com*. We were immediately flooded with contributions—intelligent, probing queries from longtime fans. Some duds, too, to be sure, but this process also allowed for a moderator—a critical element that wasn't present in Somerville. In the end, with credit to our readers and Lofgren himself, this combination of questions elicited a wonderful, in-depth interview.

We'd love to be able to consider it a precedent.

As things fell apart at the Somerville Theatre on February 20, Springsteen said, "What I'm doing now, I guarantee I'll never do again. You're at my last taking-questions-from-the-audience. So we're going to enjoy this for a little while longer... and then we're going to absolutely forget it." The crowd laughed, and Bruce laughed, too, although he didn't appear to be joking.

But if there really is a place where "everybody deserves a second chance," where Bruce Springsteen and his fans can have a conversation about his craft, we'd like to propose the *Backstreets* interview: a collaboration with fans, moderated by *Backstreets*, that would leave the testifying and underwear talk on the cutting room floor. We'd embrace the original intent of those nights in Somerville—intelligent and engaged conversation between an artist and the fans who have been sharing an ongoing journey.

Bruce, we promise—absolutely no questions about your hair, no questions printed on tabletop tiles, and no photos of your socks. If you ever want to try it again, we're ready, willing, and open all night. ➔

## Bruce to play Bandiera benefit

Asbury Jukes guitarist and all-around swell guy Bobby Bandiera has lent a hand on countless occasions to his fellow Jersey Shore musicians; now, some of those favors are being returned. Bruce Springsteen, Southside Johnny, Gary U.S. Bonds, and Jon Bon Jovi will join Bobby for an April 29 concert at the Count Basie Theatre in Red Bank, NJ, raising needed funds to help Bandiera's son. "The Hope Concert" will benefit the Rock and Roll Music Fund, to help provide for the ongoing care of Robert Bandiera Jr.

The Hope Concert is presented by the Rock and Roll Music Fund and Holiday Express, whose Tim McLoone will also serve as Master of Ceremonies, along with 101.5 FM's Big Joe Henry.

As this issue goes to press, tickets are scheduled to go on sale March 21, at \$300, \$250, and \$100 levels. For more information on The Hope Concert, visit [www.countbasietheatre.org](http://www.countbasietheatre.org) and [www.bobbbandiera.com](http://www.bobbbandiera.com).

For Springsteen, the benefit falls between the Australian and European legs of the *Rising* tour; watch for a report from the 4/29 show in *Backstreets* #76 along with our continuing tour coverage.

STOP  
PRESS!



# Tour 2003: Let's Go!

**A**fter an extended holiday vacation, Bruce Springsteen and the E Street Band have resumed an intensive tour schedule for 2003—a schedule that is still taking shape as this issue goes to press. Set for the spring are several months of shows in North America (which have already begun), Australia, and Europe, still in the works is a U.S. victory lap upon the band's return this summer.

As opposed to 2002's arena shows, this year brings the eventual jump to stadiums—both in Europe and for the U.S. shows that follow. When the E Streeters return to the States in July, it will be to a record-setting run at East Rutherford, NJ's Giants Stadium. Seven July concerts went on sale March 1, the first time in Ticketmaster's history that seven stadium shows for one artist went on sale in a single day; a week later, the onsale for three additional nights in August brought the Giants Stadium total to ten.

While the massive size of such venues reduces the appeal for some fans, there's no denying that these will be events. Ten nights at the Continental Airlines Arena just across the Meadowlands parking lot would have been noteworthy enough; ten shows at one stadium is a first for any performer worldwide. In fact, Springsteen and the E Street Band are now scheduled to play more dates at Giants Stadium in 2003 than the New York Giants themselves.

Dates have also been scheduled for stadiums in Philadelphia and the Boston area, with additional concerts expected on the West Coast and at a handful of select cities in between.

In this issue, we complete our 2002 tour coverage, with reports from October through December, beginning on page 26. In-depth coverage of the 2003 leg will begin in *Backstreets* #77. As this issue goes to press, the 2003 tour is still young, but already special guests have included Joe Ely, Bruce Hornsby, and Robbin Thompson; covers have paid tribute to the recently deceased Hank Ballard ("Let's Go, Let's Go, Let's Go"), and the Beatles ("Tell Me Why"). For up-to-the-show reports between issues, check out *backstreets.com*.

### Admissions Tests

While organization of the General Admission line was left largely up to fans on the 2002 tour, venues have become more involved on the early 2003 leg, due to procedure changes dictated from the top. In outlining the G.A. guidelines for the March 6 show, the Richmond Coliseum's website specified, "These changes are per the explicit directions of the touring management for Bruce Springsteen & the E Street Band.... to ensure the safety of our patrons and fairness in the system of administering General Admission tickets."

The big question is: what exactly are the changes? There doesn't appear to be an across-the-board G.A. policy, and a publicist for Springsteen had no comment regarding a definitive outline of the G.A. plan. The primary difference in 2003 seems to be that venues are now receiving explicit recommendations from tour officials. The resulting line procedure has varied from city to city; one new development at several shows was a lottery within the first 300 in line to determine order of entry into the pit.

G.A. procedure changes began with the first *Rising* show of this year, where the first lottery was implemented. As the *Atlanta Journal-Constitution* reported from the 2003 tour-opener in Duluth, GA: "Saying they were worried about fairness, concert organizers ended the [fan-initiated] system Thursday without warning. 'We just want to give the locals an opportunity,' said Jerry Fox, security coordinator for Springsteen."

The lack of notification and consistency left some G.A.-goers, whether local or from out-of-town, feeling at a loss; in Duluth and Atlantic City in particular, tempers flared. As one fan remarked to *Backstreets* after the Atlantic City lottery: "My main gripe is that I wish Springsteen's management would just devise a policy, announce it, and stick with it."

The fan-run G.A. lists of 2002 had their share of supporters and detractors, but most who participated would likely agree that consistency from venue to venue was helpful. With G.A. policy now being determined on a case-by-case

basis, fan-organized lines haven't always been discounted—and in fact contributed to the smoothest entries on the 2003 leg so far, in Austin, Richmond, and Rochester.

Until a uniform procedure is announced, it's recommended that G.A. ticketholders use the internet to stay informed of the rules for a given venue in the days before a show (venues that have posted their G.A. policy on the web have been most helpful, and you'll also find info on [www.backstreets.com](http://www.backstreets.com), [bruce.springsteen.net](http://bruce.springsteen.net), and various Springsteen message boards) in order to be prepared and know what to expect.

### Friday Night Special

As the 2003 *Rising* tour began in Duluth on February 28, *Bruce Springsteen and the E Street Band*, their first broadcast network television special, aired on CBS. The hour-long concert program, taken from the 10/16/02 Barcelona show, consisted of 52 minutes of performance, thanks to limited commercials. Like *Live in New York City*, the CBS special was directed by Chris Hilson and edited by Thom Zimny; the music was recorded and mixed by *Rising* producer Brendan O'Brien.

While the Barcelona show was originally broadcast live in Europe, thus edited on the fly, additional editing was done for the CBS special. On a minor note, the audience's off-beat clapping in "Mary's Place" was corrected. But the U.S. broadcast was also an abbreviated, re-ordered, and supplemented version of what aired in Europe. It included only seven of the 13 songs broadcast live, while adding "Into the Fire" and "Born to Run."

The lack of an expected Grammy bump surely had a negative effect on viewership for *Bruce Springsteen and the E Street Band*; industry report *The Programming Insider* described the airing thusly: "left at the CBS starting gate... with a fourth place 3.7/6 in households, 5.45 million viewers and a mere (and fifth place) 1.8/5 among adults 18-49."

The track listing: The *Rising*/Lonesome Day/You're Missing/Waitin' on a Sunny Day/Into the Fire/Darkness on the Edge of Town/Mary's Place/Dancing in the Dark/Born to Run. ➡

## FURTHER ON UP THE ROAD: 2003

February 28	Duluth, GA
March 2	Austin, TX
March 4	Jacksonville, FL
March 6	Richmond, VA
March 7	Atlantic City, NJ
March 10	Providence, RI
March 11	Rochester, NY
March 20	Melbourne, AUS
March 22	Sydney, AUS
March 25	Brisbane, AUS
March 26	Brisbane, AUS
March 28	Auckland, NZL
April 9	Sacramento, CA
April 11	Vancouver, BC
April 13	Calgary, AB
April 14	Edmonton, AB
April 18	Ottawa, ON
April 19	Montreal, QC
May 6	Rotterdam, NED
May 8	Rotterdam, NED
May 10	Ludwigshafen, GER
May 12	Brussels, BEL
May 15	Gijon, ESP
May 17	Barcelona, ESP
May 19	Madrid, ESP
May 22	Gelsenkirchen, GER
May 24	Paris, FRA
May 26	London, GBR
May 27	London, GBR
May 29	Manchester, GBR
May 31	Dublin, IRL
June 8	Florence, ITA
June 10	Munich, GER
June 12	Hamburg, GER
June 14	Copenhagen, DEN
June 16	Helsinki, FIN
June 17	Helsinki, FIN
June 19	Oslo, NOR
June 21	Göteborg, SWE
June 22	Göteborg, SWE
June 25	Vienna, AUT
June 28	Milan, ITA
July 15	East Rutherford, NJ
July 17	East Rutherford, NJ
July 18	East Rutherford, NJ
July 21	East Rutherford, NJ
July 24	East Rutherford, NJ
July 26	East Rutherford, NJ
July 27	East Rutherford, NJ
August 1	Foxboro, MA
August 2	Foxboro, MA
August 8	Philadelphia, PA
August 9	Philadelphia, PA
August 28	East Rutherford, NJ
August 30	East Rutherford, NJ
August 31	East Rutherford, NJ

For more details and additions to the itinerary as announced, visit [www.backstreets.com/tour.html](http://www.backstreets.com/tour.html).



Done, done, on to the next one

## Top prizes elude *The Rising*

So, Bruce Springsteen wins three Grammys and still seems like a groom waiting at the altar for a bride that never comes? Thanks to two unexpected Norah Jones wins, coupled with the Grammy producers' inexplicable decision to present Bruce's three awards off camera, that was pretty much the case.

Springsteen and Jones each received five Grammy nominations, in direct competition for only two. Oddsmakers were giving Bruce one-to-three odds over Norah's five-to-one for Album of the Year; for Song of the Year it was ten-to-11 odds for "The Rising" versus four-to-one for "Don't Know Why." Pop music critics were even more sure than the bookies. And when Norah Jones won Album of the Year, a gasp from the Madison Square Garden crowd—along with calls of "Brooooo!"—showed what most of the rest of us were thinking.

While Jones took home both Album and Song of the Year as part of her five-for-five sweep, Springsteen won Grammys for Best Rock Album, Best Rock Song, and Best Male Rock Vocal. Despite his three awards, and two performances during the broadcast ("The Rising" with the E Street Band, and a blistering supergroup tribute to Joe Strummer on "London Calling"), Springsteen was never given a chance to speak or express his thanks. Until five days later, that is, when he opened the 2003 tour in Duluth. "I'd like to thank absolutely fucking nobody," he declared, before tearing into per-



"This is a public service announcement with guitar": Van Zandt, Grohl, Tony Kanal, Springsteen and Costello rehearse the Clash tribute, 2/23/03 at Madison Square Garden.

haps the real acceptance speech: "No Surrender."

In a Fox News story, "Grammy Upset: Another Case of Dangling Chads?" Roger Friedman reported from Sony's after-Grammy party: "Springsteen told me it didn't matter so much to him. Sitting on a banquet surrounded by his wife, Patti Scialfa, his mom, Adele, and friends, the Boss said, 'What are you gonna do?'"

"But Scialfa wasn't so sanguine about the situation. 'I want a recount!' she said. 'Don't get me wrong. Norah Jones is wonderful and she deserved all those Grammys. But...' her voice trailed off."

"Adele Springsteen also took up the cause. 'What about all those songs? 'Empty Sky' is my favorite. What can we do?' she said with the same hopefulness as a Democrat in Palm Beach the morning after Election Day."

Not to disparage Jones herself, whose record made the *Backstreets* Jukebox in issue #74. *Entertainment*

*Weekly*, which referred to Jones as "terribly sincere and terribly overrewarded," quoted her as saying, "He's the Boss—I'm not taking that away from him. I didn't expect this, nor did I need it. I was thinking, 'What the heck is happening here?'"

*Backstreets* reader Mark White concurred: "Okay. I bought Norah before she had her own Tower placeholder, when her CD cost \$12.99, when Seattle's KEXP was the only one playing her. It's a sweet, sweet album. Beautiful. Not a criticism to be sent its way. But *Album of the Year*?! Eminem should have won over her."

EW also had the chance to ask Steve Van Zandt, "Was Bruce robbed?"

"In a word, yeah," Van Zandt said, with a shrug and a grin. "But it's all good. It's one of those things where they were all good records, you know?"

Kristine Munholland, another *Backstreets* reader, wrote in: "I'm disgusted by the fact that they

asked him to perform twice, shrewdly placing his performances in the mid-to-latter part of the evening, thereby ensuring a solid viewership, and then felt no shame in failing to honor him or his work. I can only hope that the shouts of 'Bruce' from the audience ensured that the real winner knows who he is."

Big Bruce win or not, there was still a significant "Grammy bump" for *The Rising*. On the *Billboard* charts the week after the awards, the album leapt from its spot in the triple digits all the way up to number 27, with a sales

increase of 232 percent.

Numbers and sales are one thing; it was Springsteen's performances on the broadcast that gave the lie to the importance of statuettes. The highlight of the night was far and away the barn-burning, ultra-timely performance of the Clash's "London Calling"—a rock 'n' roll summit meeting of Springsteen, Van Zandt, Elvis Costello and Dave Grohl, all trading off fiery vocals to honor the late Strummer and his cohorts. From Springsteen sharing a microphone with Costello, his neck tendons straining as he gave his best Strummer vocal; Steven spitting out, "while we were talking, I saw you nod-din' out!"; the very un-Grammy-like squawk of feedback that ended the proceedings—it was an incredible oasis of punk rock that put the rest of the night in perspective.

"After all this, won't you give me a smile?"

—Christopher Phillips





# OLIPS

## BEAUTIFUL AWARDS:

Who would have thought that *The Rising* would make it to so many year-end lists? Okay, everybody. But still, it turned up practically everywhere: from the *New York Times* to the *L.A. Times*, *USA Today* to *Entertainment Weekly*. In *Rolling Stone* we got a return to Bruce's '80s period poll-sweeps. Though Shania Twain made the cover, Bruce won RS readers' picks for Best Artist, Rock Artist, Most Welcome Comeback, Best Tour (also the RS critics' pick), and Album of the Year. . . . Both Bruce and Steve Van Zandt were picked by RS as "People of the Year." Asked about his highlight of 2002, Steve replied: "You know, I got a real problem with chronological time.... I don't know where one day begins and another day ends." . . . On the *Billboard* chart's top 100 for the year, *The Rising* came in at #34. The tour did even better, according to *Pollstar*, as the sixth-highest grossing tour of the year (after Paul McCartney, the Rolling Stones, Cher, Billy Joel/Elton John, and the Dave Matthews Band). The *Rising* tour had a total gross of \$42.6 million—that's an average of 15,209 tickets and \$1,092,307 per show. . . . In addition to his five Grammy nominations, Springsteen was also up for Best International Male (sorry, no relation to the beefcake catalog) at both the Brits in the UK and the Edison Awards in Holland. . . . The National Academy of Recording Arts' Grammy Hall of Fame, which recognizes recordings "for their enduring artistic quality and cultural influence," inducted the *Born to Run* album on January 24. . . . One of the coolest recent nods came from music listmaker extraordinaire and *High Fidelity* author Nick Hornby. In *Songbook*, a collection of his essays on 31 songs, Hornby reveals his all-time-most-played cut: "Thunder Road." For more on *Songbook*, visit [www.mcsweeneys.net](http://www.mcsweeneys.net).

## COVERBOY:

Though the initial *Rising* hype may have died down, Springsteen's mug still frequents the newsstand, on recent covers of *Classic Rock* magazine, *Entertainment Weekly*, and our fave of the

bunch, *Uncut*. Half a year after their last Springsteen cover, they go themselves one better, with two different Springsteen covers for the April 2003 issue of *Uncut*. And that's not all: a different bonus CD comes with each, featuring new collections of other artists performing Bruce songs. Highlights across the two CDs include Dion's "Book of Dreams," Thea Gilmore's "Cover Me," and Jesse Malin's "Hungry Heart," with more new covers from the likes of Billy Bragg, Dan Bern, Badly Drawn Boy, Ed Harcourt, and the Waterboys. The magazine itself features a list of the top 40 Springsteen songs (as voted by musicians and journalists), topped by "Born to Run," "Atlantic City," "The River," "Streets of Philadelphia," and "Racing in the Street." . . . Due in June is another two-CD set of Springsteen covers titled *Light of Day*, on Schoolhouse Records in the U.S. and Good Sounds in Europe. Joe Grushecky does a bluesy acoustic take on the title song, and Nils covers one of his favorites, "Man at the Top," with other artists including Elvis Costello, Patty Griffin, and Pete Dinklage. (A bonus third disc, to be available through select online shops including [Backstreets.com](http://Backstreets.com), will add covers from fans.) *Light of Day* will benefit the Kristen Ann Carr Fund and the Parkinson's Disease Foundation. . . . Joe D'Urso's new double album, *Both Sides of Life*, features his take on "Badlands," complete with the Max Weinberg 7 horns. There's also a Willie Nile cover and 21 originals. See [www.jdcavan.com](http://www.jdcavan.com) for more info. . . . Warren Zevon, who previously covered Bruce's "Jeannie Needs a Shooter," is currently at work on his final album, after being diagnosed with terminal cancer in 2002. According to *Rolling Stone*, Springsteen himself will be among Zevon's numerous guests, having joined him in a Los Angeles studio in December. Watch for *My Dirty Life and Times* this summer. . . . Houserocker Bill Toms has a new disc, called *One Lonesome Moment*. The limited edition solo-acoustic EP is available through [www.billtoms.com](http://www.billtoms.com). . . . Robbin Thompson, fresh from his guest appearance with Bruce in Richmond, brought *Backstreets* up to date on his latest doings: "I'm finishing up a new CD, as well as putting together a



Roger Dodger star Elizabeth Berkley takes her brother's advice.

CD of stuff that was on vinyl. The new album will be called *One Step Ahead of the Blues* and will include a previously unreleased Bruce tune called 'Train Song,' from the old Steel Mill days. The CD of older stuff will be called *The Vinyl Years* and will include 'He's Guilty' from the same era." Look for both this spring, when you can order them through [www.robbinthompson.com](http://www.robbinthompson.com).

## STAGE TO SCREEN:

Wrapping up the Pittsburgh Ballet Theatre's 2003-04 season will be a dance program called "Springsteen," from April 29 to May 3, 2004. PBT artistic director Terrence Orr: "Bruce Springsteen has a sort of blue-collar Pittsburgh accent, but his lyrics are brilliant.... I think it's important to find out what people like and then bring something more to the table. It's not as if I never want to do Mozart again. It's just that we're opening our eyes to a new musical direction." . . . Springsteen's music has also been featured on an episode of NBC's *Boston Public* ("My City of Ruins"), and in Spike Lee's fantastic film *25th Hour* ("The Fuse"). Terence Blanchard, who composed the score for Spike's latest joint, added an orchestral arrangement to Springsteen's album track. The new mix plays over the film's closing credits, where Bruce—

"Da Boss"—is also thanked. . . . Though he didn't perform, Springsteen was among the artists featured on *Elvis Lives!*, a tribute to the King that aired on Thanksgiving Night. "It was a shocking manifestation of the feminine," Springsteen said. "The hair—the bouffant hair. The colors—what were the colors? Pink. It was a real outward signifying of the sensual, feminine side of men. It exists, it's all right, it's to be celebrated." . . . Seeing Dave Grohl play with Springsteen at the Grammy awards brought to mind something the Foo Fighters once said: "If Bruce Springsteen is the boss, then I quit." Talking to the press backstage at the Grammys, according to *Entertainment Weekly*, Grohl was reminded of his quip: "The usually loquacious Grohl blushed, stepped back from the microphone, put his finger to his lips, and whispered, 'Shhh.' He then held up his Best Hard Rock Album prize and jokingly attempted to change the subject: 'Um, look, we got a Grammy!'" . . . *Tramps Like Us* is a new Springsteen fan club based in France, which has just begun publishing a quarterly French-language fanzine. Visit [www.tramps-like-us.com](http://www.tramps-like-us.com) and [www.eurospringsteen.com](http://www.eurospringsteen.com) for more information or to subscribe to the new 'zine. Welcome, mon frere!

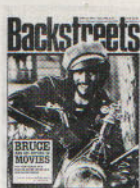


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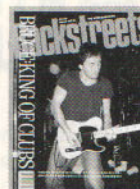
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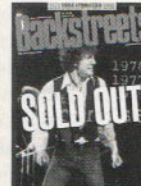
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# DISC

Following *The Rising's* title track (a U.S. single) and "Lonesome Day" (Europe), "Waitin' on a Sunny Day" is the third song to be released as a single. Commercial CDs for "Waitin'" will be coming from Australia and Europe, timed to coincide with the tour stops in both. Australia adds three B-sides: "Born to Run," "Darkness on the Edge of Town," and "Thunder Road," all from *Live in the New York City* (the latter two previously available only on video). A UK disc is scheduled for April 28.

As for "Lonesome Day," a European 4-track CD-single included "Spirit in the Night" live in Barcelona, "The Rising" live from the MTV Video Music Awards, and, as the fourth track, the music video clip for "Lonesome Day." (This line-up was a change from what was reported in issue #75 of *Backstreets*, which went to press before the single was actually released). Two-track editions paired "Lonesome Day" with "Land of Hope and Dreams" (from *Live in New York City*) in the UK, and elsewhere with the Barcelona solo-piano version of "Spirit."

The "Lonesome Day" video included on the single is CD-ROM content, viewable on most computers, which confused some who couldn't get the fourth track to register on their DVD players. But the video did become available on DVD elsewhere, thanks to a Circuit City Valentine's Day promotion. Customers who bought featured Sony CDs (including *The Rising*) were given a free DVD that included "Lonesome Day" and six other video clips from Sony artists.

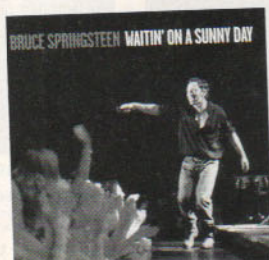
On the DVD front, a new DVD is being sold on the *Rising* tour—don't get your hopes up, it's not a new concert video, or

even close. But you can't say it's not aptly named: the *Digital Tour-book 2003* DVD is simply a tour souvenir, with about the same repeat-viewing value as an old-fashioned paper program. While the DVD is packed with content, very little of it is new. Most of the video—14 music videos, and some live footage—is taken from existing DVDs, *Complete Anthology* and *Live in New York City*. Brief

interview clips with Springsteen, band members and fans will already be familiar to many. Otherwise, you'll find an interactive discography, an ad for Bruce's website, and photo montages that bring the feel of the *Rising* tour-book to your TV screen.

Awaiting official release, then, is the October 2002 Barcelona concert that was shown live in Europe and edited for U.S. television. A performance video for "Waitin' on a Sunny Day" was taken from this footage (the clip premiered on America Online on February 14), but there are currently no known plans for a home video release of the Barcelona show.

The closest thing so far: three songs from Barcelona are slated for a special release in Australia. A 2003 two-disc reissue of *The Rising* album to commemorate the Australian tour will add a limited DVD-EP, featuring video of "Waitin' on a Sunny Day," "Mary's Place," and "Dancing in the Dark," all live in Barcelona. (The DVD-EP will have five video tracks in all, along with the "Lonesome Day" music video and the VMA performance of "The Rising.") This bonus disc will reportedly be region-encoded (i.e. not viewable on standard DVD players in the U.S.), but this two-disc tour edition should still have serious appeal for collectors. 🐾



## Lofgren Live: A New One from Nils

By Joe Harker

Not long after Bruce Springsteen shouted the final "We'll be seein' ya!" to close out the 1999-2000 reunion tour, E Street guitarist extraordinaire Nils Lofgren reassembled his own band and hit the road in support of his latest studio album, *Breakaway Angel*. The year-long tour kicked off with an outdoor concert in Washington D.C. and included a jaunt through the UK before pulling into

Annapolis, MD for four nights at the Rams Head Tavern. Nils fans can be eternally grateful to Nils' wife Amy, who insisted on a live recording of the Rams Head run. The result is a fantastic double CD set, *Nils Lofgren Band Live*.

Sonically, many live albums never quite live up to the real thing, but this release is truly an exception. Case in point: about a month after the Rams Head shows, I stood outside the Stone Pony's outdoor stage, listening to Nils and the band run through soundcheck. I was somewhat surprised to hear the classic "Like Rain," a standard in the show's set but not one usually soundchecked. Later that evening I learned that they hadn't soundchecked the song at all—it was a rough mix of the Rams Head performance piped through the Pony's house system. Obviously, everyone involved in producing this record knew what they were doing. It sounds spectacular.

*Nils Lofgren Band Live* captures the high points of Nils' two-and-a-half-hour set. Lofgren decided to omit many of the show's "classics" that appear on earlier live albums, opting to focus on new material and live versions of older or unreleased favorites.

Disc one opens with the acoustic guitar-driven "Puttin' Out Fires," featuring a surging

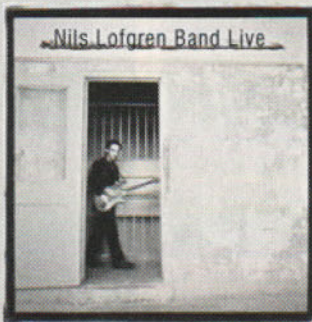
solo replete with Lofgren's signature bouncing harmonics on top of a classic Motown groove. In the hard-rocking "Daddy Dream," Lofgren puts his Strat through the paces for the first of many searing-hot electric guitar solos (Springsteen fans: think "Youngstown" solo, but longer and more frequent!). From there we get everything from blues and folk ("Too Many Miles," "Driftin' Man") to gorgeous ballads and raucous rockabilly ("Shot at You," "I'm Buyin'").

The second disc is even more dramatic, including the beautiful "Like Rain" and a two-guitar assault on the funky Grin classic "Slippery Fingers."

"Message" is mesmerizing, and there's an absolutely sublime rendition of "Girl in Motion." The live portion of the album ends with "The Star Spangled Banner," an emotional highlight of every show after 9/11. Closing the disc is a bonus studio track, a sweet cover of "The First Time Ever I Saw Your Face," recorded in Nils' basement and featuring his brothers Mark, Mike, and Tom.

*Nils Lofgren Band Live* catches Nils at the top of his game, with a fantastic band to back him up and a mix of songs that has something for everyone. Longtime fans will love it, if for no other reason than to finally have great-sounding live versions of "White Lies" and "Lost a Number." If you're new to Nils' work, this is a good place to start—this album captures the essence of Nils Lofgren's musical virtuosity like no other in his catalog. Either way, do yourself a favor and pick this one up. 🐾

Currently, *Nils Lofgren Band Live* is only available online, through [nilslofgren.com](http://nilslofgren.com) and [cdstreet.com](http://cdstreet.com), but there are plans for distribution to record stores in the near future.







Shore clubs close, Pony stays alive

## Last Call at Tradewinds

By Bob Makin

**B**ruce Springsteen gave the revitalization effort of his adopted hometown of Asbury Park a big boost last summer with several concerts and the *Today* show broadcast at Convention Hall. Since then, property values have nearly doubled and the city's movers and shakers have increased the pace of revitalization.

One of the most passionate and dedicated supporters of Asbury's revitalization effort has been Stone Pony owner Domenic Santana. His legendary nightclub was once threatened in its current location by the redevelopment plans of Asbury Partners, the beachfront developer that looks as though it will succeed where others have failed in improving Asbury Park. Santana now is having a conversation with Asbury Partners about selling the club to them and staying on as operator.

"We're just trying to find the best way for this place to be able to survive," says Santana, who expected negotiations to be complete in time for the club's 29th anniversary party on February 15 (with Joe Grushecky, Bobby Bandiera, and LaBamba & the Hubcaps.)

"Right now, when you're operating with your parents' life savings, and with 401K plans affected by these financial times, it's nice to ensure your family that they will have their life savings back under their cushy pillow," Santana also told the *Asbury Park Press*. "I'm not going to be a bad parent and abandon and sell my child off. I want to make sure the child has a better home. I will still be the jockey on the horse."

Pony supporters who saved the club from demolition last year believe that Asbury Partners will remain true to the club because the Partners' special events coordinator, Chico Rouse, has great plans for promoting arts and entertainment in the city that can tie into events at the



*Grushecky and Springsteen have one last Tradewinds rendezvous.*

Pony. Larry Fishman, chief operating officer of Asbury Partners, described the club's music history as a "perfect fit" with and "important ingredient" of their plans.

"We hope to upgrade the facilities yet maintain the historical elements of the venue," says Fishman, who had wanted to demolish the Pony and relocate it to a proposed redeveloped boardwalk before thousands of protesters changed his mind last year. "And we hope to make it a viable business operation so it continues to stay in operation, as it has had financial difficulties in the past. We believe the Stone Pony will remain open for many, many years."

### Harry's Place

Also strengthening the Asbury Park music scene are two new venues: Harry's Roadhouse, a New York-style grill and roots club owned by Big Apple nightlife impresario John Dorian (Rebar and Suite 16), and Jimi's, a rock club that used to be a biker bar called Goldiggers, now booked by longtime Jersey Shore promoter Chris Barry.

Kind of a cross between B.B. King's blues club in Times Square and the late, great Tramps,

Harry's Roadhouse is on Cookman Avenue, not far from where the legendary Upstage spawned the scene's R&B-driven, blue-collar bar-band sound and nurtured the careers of Springsteen, Southside and Little Steven. Visit [www.harrysroadhouse.com](http://www.harrysroadhouse.com).

As new nightclubs opened in Asbury, two mainstays of the Jersey Shore music scene—Jason's, a blues and jazz club in South Belmar, and Tradewinds, a lively nightspot on the beach in Sea Bright—recently closed. Both clubs are missed.

Jason's, which closed in the wake of owner Mel Hood's retirement, was incredibly supportive of the strong Central Jersey blues scene. Tradewinds officially shut its doors on December 1, reopening for one last Holiday Express show on December 23. The club hosted numerous shows that featured surprise special guest appearances by Springsteen, the last of which was on November 2, 2002. Over the years Bruce jammed at the Sea Bright nightspot with the Wallflowers, Steve Earle and several times with Joe Grushecky, including the two Light of Day benefit concerts held there to raise funds

to fight Parkinson's Disease.

The Light of Day shows also benefited the Jersey Shore music scene, because Springsteen acted as an elder statesman, graciously sharing the stage with many of the young acts he's influenced, including Highway 9, Joe D'Urso and Danny White.

Harry's is expected to fill the void of Jason's, and Tradewinds promoter Concerts East is moving shows to other venues, such as the soon-to-close Birch Hill in Old Bridge.

### Fire on the Fingertips

Asbury Park's Sulli Studios ([www.sullistudios.com](http://www.sullistudios.com)) also remains dedicated to the revitalization effort and other good vibes. Studio owner Kelly Sullivan's created one of her patented FingerSmear paintings, "The Harvest," for Holiday Express, a group that tours during the winter holidays to benefit various New Jersey charities. Prints and an auction raised money for Holiday Express to continue its work. In late November, E Street Band saxophonist Clarence Clemons signed copies of his new live CD at the generous artist's studios on Mattison Avenue before heading to the Paramount Theatre for a well-received release party.

Springsteen also tapped Sullivan's talent for a FingerSmear she auctioned at the Boss' Christmas benefit for Rumson Country Day, a private school that his children attend. The private party raised several thousand dollars for Rumson Country Day.

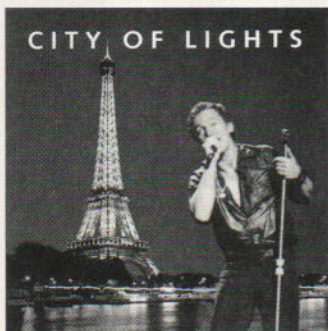
The December 22 show also featured the Bobby Bandiera Band. Springsteen took lead vocals on several songs, while the Jukes guitarist-vocalist led his house band. Tunes included holiday Boss favorites "Merry Christmas Baby" and "Santa Claus is Coming to Town," covers of Creedence Clearwater Revival's "Green River" and "Born on the Bayou," and Springsteen's own "Darlington County" and "Glory Days." ➔

GUY ACETO PHOTO



# ON COLLECT ING

By Fred Mills



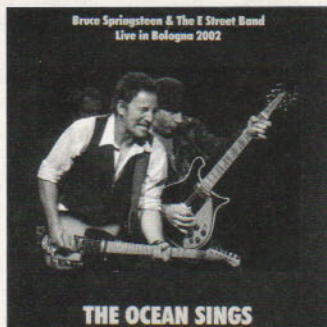
## City of Lights (Pieces Of 8 2CDR)

VENUE: Bercy  
CITY: Paris, France  
DATE: October 14, 2002  
SOUND QUALITY: 8  
PERFORMANCE: 9  
PACKAGING: 4

Pieces Of 8, a grassroots CDR label, scores points for snagging a decent tape of a fine show, but loses points for some godawful decisions in the artwork department. The sound is, for the most part, very good, a midrange quality to the vocals and slight droniness to the bass the only significant drawbacks (very little audience interference, despite it being a very "up" crowd). It's the European tour debut, so no real chances are taken with the setlist. "My Hometown" is nicely rendered on solo piano, and Elliott Murphy comes out for

"Born to Run."

Of the packaging? This set is a case study in how not to put all that Photoshop experience you picked up over the weekend to good use. Full color art and picture labels, yes; superimpositions of Bruce in front of the Eiffel Tower and walking along a French avenue, no. At the risk of sounding xenophobic, this cheesy sleeve makes me long for a good ol' *Born in the U.S.A.*-style stars-and-bars art-cliché motif.



## The Ocean Sings (Anubis 3CDR)

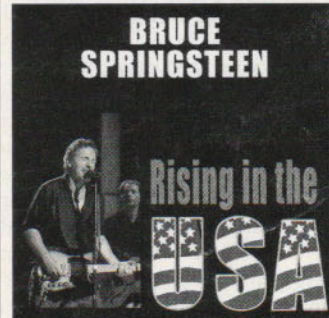
VENUE: Palamaguti  
CITY: Bologna, Italy  
DATE: October 18, 2002  
SOUND QUALITY: 8  
PERFORMANCE: 9  
PACKAGING: 8

The latest from Italy's pro-CDR label Anubis is another super-limited edition of 99, with full-color photo artwork (shots taken at the actual show) and picture labels. (Last issue I speculated somewhat cynically on whether a label would truly offer

something so limited. Anubis assures me this is fact, however, so don't hesitate when Anubis titles come your way. They're well worth the investment.) You can, no doubt, read elsewhere in this issue for details of the show itself. Worth noting, however, is that some of the segments that merge *Rising* songs with old faves—the "Worlds Apart"/"Badlands"/"She's the One" trilogy, for example, or the elegant positioning of "Counting on a Miracle" next to "Backstreets," or the way the sadness inherent in the piano version "For You" gets underscored when it's followed by "Into The Fire"—proves that nobody can draw up a setlist that makes sense on both intellectual and visceral/sonic terms like Bruce. "Stand on It" gets its tour debut. Elliott Murphy turns up on "Born to Run" as well—that cat gets around. It's a long show, too, just under three hours.

The sound isn't perfect, something the label itself admitted up front, due to the cavernous venue. That said, vocals and most instruments are quite clear, with only the bottom end suffering. This is also one of those recordings where the overwhelmingly ecstatic response of the crowd enhances the listening experience; while chatter is clearly audible during softer portions, the cheering, clapping and sing-alongs during the loud portions have an odd but telling euphoric effect. The ocean is singing, indeed: at the end, the audience

simply doesn't stop, and Bruce comes back out for a bonus "Thunder Road" coda.



## Tacoma Night (Crystal Cat 2CD) Rising in the USA (Audio Publisher 2CD)

VENUE: Tacoma Dome  
CITY: Tacoma, WA  
DATE: August 21, 2002  
SOUND QUALITY: 9  
PERFORMANCE: 8  
PACKAGING: 9/8

Competing releases of the same show, both taken from what appears to be the same heavily-traded audience tape,

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- CD: GRAZIANO ROMANI / SOUL CRUSADER "The Songs of Bruce Springsteen." Graziano Romani (lead singer of the now-defunct Rocking Chairs) put together an album of all Bruce covers, and it's one of the most effective and enjoyable tribute albums we've heard. Romani is a real fan, and he dug deep into the Springsteen catalog for a very interesting lineup (including "Don't Back Down," "Streets of Fire," "Jesse," "Night," "Drive All Night," many more), with some impassioned performances. Imported from Italy...\$18
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**S**urprise, surprise: the current hot recordings to get are from the two *DoubleTake* benefit shows from Somerville, MA. Despite tight security, at least two recordings from the first night (one really good, and one clear but distant) have surfaced, although one of them was missing "This Hard Land." So far nothing from the second night has surfaced, but it may just be a matter of time.

The months prior to the Somerville gigs were already very rewarding for collectors of live Springsteen performances; not only did the 2002 tour yield a number of high quality recordings, but several long-unheard recordings also surfaced to the delight of many fans.

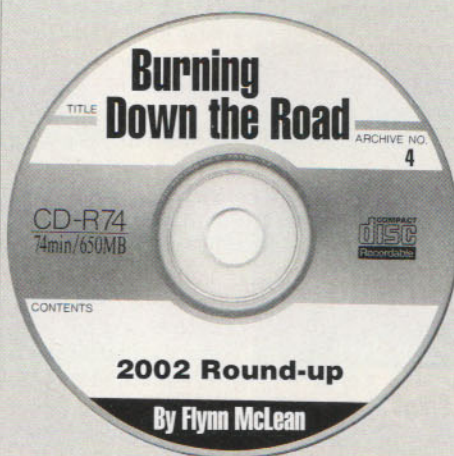
For a while it looked like the best recording of the 2002 tour was the Piggham release, titled *Stockholm Rising 2002*, documenting the October 24, 2002, show from Stockholm. While it wasn't a homemade production, with the way it was traded among collectors, it might as well have been. Piggham must have set a record in terms of turn-around time in getting the set out, as a SHN version of the recording was posted to the binary newsgroup (alt.binaries.music.springsteen) within days. Fans worldwide downloaded the three-disc set, and it quickly became a highly-sought recording. Although the recording can be a bit dense at times, its clarity is amazing, and the audience noise is at a minimum. And, unlike the outstanding August 21 recording from Tacoma, the setlist that night featured some great jewels, including "No Surrender," "Jackson Cage," "Gloria," and two solo piano songs, "Incident on 57th Street" and "For You." Amazingly enough, however, the Crystal Cat release of the same show was even better; guess the Cat still has a few tricks up its sleeve. However, even the Stockholm recordings were surpassed in sound quality by Crystal Cat's release of the October 27, 2002, show from London, titled *London Night*.

Many other recordings have also earned high praise. An individual who goes by the moniker "Mr. T" has taken it upon himself to work with several shows from the tour so that they sound as good as possible. Of note was his remastered version of the October 6 show from Philadelphia; while several recordings emerged from that show, it was Mr. T's that became the definitive one. Philly had an outstanding set list, as well as outstanding energy from both band and crowd, and this recording captured both elements. Other "Mr. T Remasters," as they are called on [rec.music.artists.springsteen\(RMAS\)](http://rec.music.artists.springsteen(RMAS)) and elsewhere, include Buffalo and St. Louis.

Other high-quality recordings from the 2002 tour include Fargo (titled *Finding Fargo*), Boston, Berlin, Greensboro, Pittsburgh, and Columbia. The Columbia, SC, recording is interesting because the taper actually introduces the recording ("brand new 67 million dollar arena... goin' down") and then describes the equipment used and where he stood at the conclusion of the show. This was either incredibly smart (recording equipment and location given to assist in identifying the recording) or incredibly dumb (they gave their names).

With so many quality recordings from this

tour, it's more notable when a good recording doesn't circulate. Recordings of Birmingham, Toronto, Atlanta, and Charlotte have made the rounds, but with less-than-stellar sound (one hopes that eventually better ones will surface). And while it took almost four months (an eternity in these days of MP3 and SHN postings), during which some people gave up hope, a recording of Lexington finally surfaced. The recording is decent; close, but with a lot of crowd noise. However, that show featured the first performance of "Streets of Fire" in almost



25 years. Finally, those 2002 tour compilation sets, of which there are several, can now be completed.

While it wasn't an official tour stop, Bruce's abbreviated show at the MTV Video Music Awards in New York City was certainly a highlight of the year. After Bruce and the Band performed "The Rising" for the worldwide audience, they continued to play in the rain for the several hundred in attendance, and the recording equipment kept going. A video, direct from MTV's cameras, leaked out a few weeks later. The audio, basically a soundboard recording, was quickly converted to CDR and traded among fans. The video spawned a VCD as well as a DVD-R.

Speaking of DVD-R, the 2002 tour marked the beginning of the DVD-R trading, as several shows were converted directly to DVD from a master videotape. San Jose, Miami, and Charlotte have all circulated on DVD-R, as well as the first 60 minutes of the Detroit show, shot from "the pit." The Barcelona broadcast also circulated in DVD-R, as well as on video tape and audio discs, although sound quality on the audio paved in comparison to the MTV VMA show.

But not all new recordings in the Springsteen fan's collection have "2002" at the end. Several shows have recently surfaced, mostly from the '70s, that deserve serious mention. First off, a previously uncirculated recording from November 17, 1973, show from Manayunk, PA, was converted to disc and given the title *Electric Surges Free*. Setlist highlights include a show-opening "Walking the Dog," a cover of "634-5789," and a solo piano performance of "For You." The sound quality is top-notch for that

era, although there are several drop-outs during songs. Overall, this was a very cool find, and complements other '73 shows (such as October 31 and the in-studio radio broadcasts) quite well.

Several unique recordings have surfaced in recent weeks, thanks to a long-time Jersey Shore collector who passed his collection on to a friend, with permission to let out whatever was in there. The first recording to emerge was a surprise club appearance from Halloween 1987, in which Bruce and the whole E Street Band (minus Nils and Clarence) show up at Rumrunner's in Sea Bright, NJ, and play for over an hour, debuting three songs from the recently-released *Tunnel of Love* as well as the acoustic version of "Born to Run." The sound quality is pretty typical for a bar show, with plenty of people talking near the taper, but the historical significance makes this one a keeper.

Another recording from that collection that recently circulated is from the May 12, 1977, show at the Monmouth Arts Center in Red Bank, NJ. The show was originally supposed to be a Southside Johnny and the Asbury Jukes show, but when Southside got sick, his friends Miami Steve, Bruce Springsteen, and Ronnie Spector, plus the E Street Band, pitched in for what became the Asbury All-Stars Revue. This show is a must-have for Miami Steve fans, as it features Steve singing on several songs he wrote for Southside's first three albums, including "Without Love" and "I Don't Wanna Go Home." Ronnie Spector contributed lead vocals on four songs, including "Say Goodbye to Hollywood." Bruce adds vocals to "The Fever" and then does four of his own songs later in the show. That venue, now called the Count Basie Theatre, has never produced a great recording, and that extends to this one. But the gathering of performers, especially Miami Steve leading the Jukes through most of the set, makes up for the sound quality.

Two recordings from 1971 have also come from this unique collection. The first is a Bruce Springsteen Band show from the Student Prince, the legendary club where many members of the Jersey Shore music scene jammed, with Southside Johnny guesting. This show had previously circulated under the date August 7, 1971, but was incomplete; this new recording has much better sound quality and includes one additional song, "When You Dance." This recording is one of the few shows to ever circulate from the legendary Student Prince.

The second 1971 recording features the Sundance Blues Band with Springsteen joining in on several songs, including two believed to be never-before-circulated Springsteen originals, "Confessing the Blues" and another song with an unknown title. Members of the Sundance Blues Band included Vini Lopez and Steven Van Zandt, both of whom take lead vocals on songs on this recording.

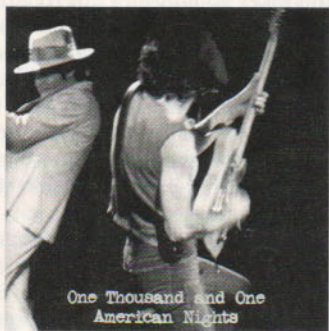
Between the efforts of fans taping shows from the *Rising* tour and collectors finding lost treasures in their tape racks, this year is starting out on a high note, and many fans can't wait to see what else is in store in the coming months. 🐾



## Continued from page 13

judging from the comparison of telltale audience noises at different points. Crystal Cat's higher profile and reputation, of course, makes it the theoretically more desirable purchase. Newcomer Audio Publisher debuts with a nicely designed (if slightly barebones) color set, but CC's eight-page booklet (setlist repro, review of the show from the *Seattle Times*, front cover lifted from the contemporaneous *Rolling Stone* Bruce cover) definitely give the old-timer the edge.

Of course, the question that comes to mind: is the Cat getting lazy? Word has always been that the label prefers to deploy its own tapers rather than simply culling a title from the trader network. And soundwise, one detects hardly any difference at all, except perhaps a hint of more "presence" on the CC release; that, however, could simply be an aural phantom thanks to a "hotter" job on the mastering. Bottom line, then: if artwork isn't an issue, either set will scratch your itch. And how—it's an outstanding recording, with naught but midrangey vocals to detract, the kind of turn-it-up-loud, blast-it-out-the-car-windows stuff that makes you, ah, glad to be alive. One particularly fun moment is the tour premiere of "Dancing in the Dark"—you can feel the electric thrill of guilty-pleasure recognition that shoots through the crowd. Check *Backstreets* #75 for more show details.



**One Thousand and One American Nights**  
(Anubis 2CDR)  
VENUE: Jai Alai  
CITY: Tampa, FL  
DATE: November 9, 1975  
SOUND: 7  
PERFORMANCE: 10  
PACKAGING: 9

A loving look back at a pivotal period during the *Born to Run*

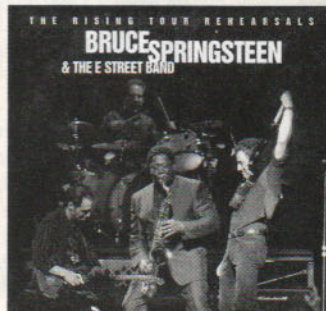
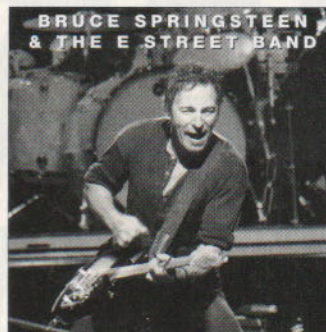
tour. Hype was in full swing (and about to cross the Atlantic, too—in a week Bruce would debut in London), and a month earlier *Rolling Stone* had run a dramatic review (courtesy of verbose wordsmith Greil Marcus) of the album.

So when the E Streeters hit the Tampa stage they were no doubt aware of the potential "show-me" element in the audience. But it sounds like they were hungry for blood themselves, 'cause this show slays. Highlights include a swaggering "Tenth Avenue Freeze-out"/"Spirit in the Night" double-punch, a still-fresh "Born to Run," and an incredible 17-minute "Kitty's Back." Bruce dedicates "4th of July, Asbury Park" to "all you folks from Jersey"—a strong contingent of what apparently are Jersey expats roars back its approval.

According to a collector in the know, Anubis located a well-regarded (if slightly fast) and apparently unbooted tape, then put a lot of work into equalization, noise reduction and speed correction. The result is a solid audio document; it does reveal the occasional dropout or tape-saturation distortion, and there's still a slight cut at the beginning of "Backstreets." But considering its vintage, the audience recording—vocals and keyboards are particularly strong—is one of the best artifacts from this period. The artwork is nicely designed, primarily BTR-themed black & white live photos from the tour, with two separate four-page booklets included, one of which includes an excerpt from the above-mentioned review. As per most Anubis sets, a classy production all around.

**Rehearsal Night**  
(Crystal Cat 2CD)  
**The Rising Tour Rehearsals**  
(The Godfather Records 2CD)  
VENUE: Convention Hall  
CITY: Asbury Park, NJ  
DATE: July 30, 2002  
SOUND QUALITY: 9  
PERFORMANCE: 8  
PACKAGING: 9/10

The rumors were correct: Crystal Cat did land a tape that outclasses the fan tapes circulating shortly after the *Rising* tour rehearsals had concluded. For its competing release, Godfather appears to have copied the CC



discs, or at least had access to the same tape. There's nothing to gripe about, sound-wise, aside from the inevitable crowd noise—and make no mistake, this particular group of lucky Bruce Tramps, who'd snagged tickets for the evening rehearsal following the early-morning *Today* show run-through, are as vocal as they come (the sing-along practically drowns out Bruce during "Thunder Road"). Otherwise, vocals in particular are clear, and the individual instruments' separation is noteworthy. If the E Streeters' performance itself was subdued (as suggested in the review in *Backstreets* #75), listening to the show at home doesn't convey it.

The usual topnotch CC design is enhanced by a thicker/slicker paper stock used for the booklet and tray inlay. What's interesting, however, is how upstart label Godfather goes the extra mile with the packaging: it's a tri-fold, cardboard mini-LP jacket (no booklet) with individual cello-lined envelopes for each disc. Photo-heavy and full-color, too—no matter that some of those pics were lifted directly from CC's booklet, because from both a visual and tactile perspective, the set's quite the desirable item, and reportedly fairly limited as well. ➔

Backstreets does not endorse the illegal sale of bootleg recordings, nor can we advise as to their legality or how they may be obtained.

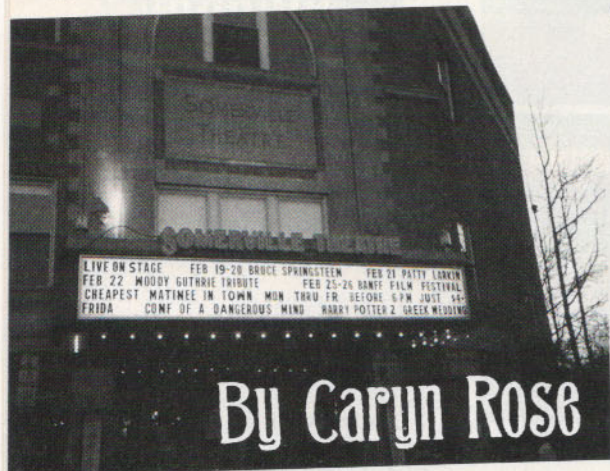
## the backstreets jukebox

1. **The Clash**  
*Give 'Em Enough Rope*  
Columbia (CD)
2. **The White Stripes**  
*Elephant*  
XL (advance 2LP)
3. **Joe Strummer & the Mescaleros**  
*Global a Go-Go*  
Epitaph (CD)
4. **Hot Hot Heat**  
*Make Up the Breakdown*  
Sub Pop (CD)
5. **Missy Elliott**  
*Under Construction*  
Elektra/Asylum (CD)
6. **Nada Surf**  
*Let Go*  
Barsuk (CD)
7. **The Roots**  
*Phrenology*  
MCA (CD)
8. **Raul Malo**  
*Today*  
Higher Octave (CD)
9. **Foo Fighters**  
*One By One*  
RCA (CD)
10. **Sahara Hotnights**  
*Jennie Bomb*  
Jetset (CD)

**10**  
**Monster**  
**Discs to Play Today**  
**and Everyday**



# SOMERVILLE NIGHTS



By Caryn Rose

**Bruce Springsteen does a DoubleTake with a pair of benefit concerts—like each other, like no other**

CHRISTOPHER PHILLIPS PHOTO

HAVEN'T YOU ALWAYS WONDERED how, exactly, Bruce Springsteen does it? I don't know about you, but if I could reincarnate as a fly, I'd make sure I was somewhere near Bruce's home studio the next time the man sat down to do some writing, and park myself on the nearest wall. The details of any artist's creative process always fascinate me, but to have insight into the process of someone whose work has been a part of me since age ten, and who continues almost consistently to amaze me, would just be over the top. I have read and re-read those introductory essays in the *Songs* anthology over and over again: out of interest, to find inspiration, and to give me yet another level of understanding into those songs we all know and love so well.

So, imagine opening up *Songs* and have Bruce materialize in front of you (a la *High Fidelity*) and start talking to you about how he wrote this song, what he was thinking about when he wrote that one, what his approach to this particular album was. He'd laugh, make some jokes, share some insights, draw you in, demystify it all. Well, that was exactly what happened for two nights at the Somerville Theater (capacity: 900) just outside of Boston on February 19 and 20. It was billed as "An Intimate Evening of Music

and Conversation," and both evenings were absolute truth in advertising. Over the two nights, in addition to stunning performances on acoustic guitar and piano, we'd learn:

- Bruce is somewhat befuddled by the lack of technological advances in hair styling
- Why "Thunder Road" will likely never, ever leave the setlist
- He digs hearing cover bands playing his songs
- He's still kind of pissed at Manfred Mann for changing the "deuce" line in "Blinded by the Light" to "douche"
- He still despises cell phones
- The root of all rock 'n' roll angst boils down to one thing: "Daddy"
- Fans still really, really, *really* want to hear "Rosalita"
- Any song you don't understand the meaning of is probably about sex.

**G**IGANTIC SNOWDRIFTS SURROUND the theater as a result of the 27 inches of snow Boston had received the two days prior to the show. It's freezing, but that doesn't stop the faithful and the optimistic from starting a drop line outside the venue. The Somerville Theater is one of those ancient little jewelboxes that are miraculously still preserved. Even knowing the capacity doesn't prepare you for

how intimate a setting it is in reality. It's *small*, smaller than even the theaters Bruce appeared in on the solo acoustic tour. The theater does host concerts on a fairly regular basis, but most of the time it's a movie theater, down to the popcorn and candy counter that greets you in the lobby.

Robert Coles, a friend of Bruce's and the founder of the troubled *DoubleTake* magazine (which temporarily ceased publication in Fall of 2001 due to lack of funds), comes out at 8:15, and is loudly *Brooooced*. He seemed somewhat surprised by that reaction—it wasn't rudeness so much as pent-up enthusiasm—and bolts almost immediately, after a brief, mumbled introduction. Bruce comes out, laughing, and jokes about Coles not rivaling Clarence as an MC any time soon. Then, the usual comments about how he needs as much quiet as we can give him, no cell phones, no tiny cameras, etc., and—the most important thing—that he's going to be doing something a little different tonight: talking about the songs and how they were written, and afterwards, he'd be taking some questions from the audience about "how I do my job."

Kevin Buell hands him the 12-string Takamine (at that moment the most beautiful sight ever in my eyes), and it's "Darkness on the Edge of Town," followed by "Adam Raised a Cain." Yeah, we heard both of these plenty during the *Joad* tour, but tonight it sounds and feels different: clearer, better, stronger, louder. My notes said "rolling, expansive, massive, soaring." The vocal style is less melodic and more of a chant. There's a music stand to Bruce's right; it's turned to the side, and I can see that unmistakable, large, loping handwriting (a TelePrompTer wasn't obvious to me until night two). The raps between songs felt spontaneous, but structured; I'm guessing that it was more of an outline than a strict script. In any event, there was enough rambling that the overall effect felt organic.



He changes to the six string, and tells us that the *Darkness* songs are "songs I always return to, they're some of my favorites to play." Someone told him when he was a kid that the safest place in a storm was in a car, as he says with a mocking grin, "I really took it to heart.... Wasn't so much interested in what made them run, as I was interested in what made me run." He continues: "I think that for me there was always something about the last verse in ['Darkness'], the character comes forward and he asserts his will: 'Tonight I'll be, tonight I will be.' And for me... that last moment of survival, where his will is the only promise he has, that's all he can give out. And at the same time, that last verse always reminds me of the artist's promise to his audience, and the challenge that he throws out to his audience, which is: if I'm going there, you're coming with me. So I still sing that one with gusto."

This leads into a stunning "My Father's House." And then, transitioning briskly: "Going back now to some of my earliest things... this is the stuff that I say explains why I never did any drugs...because for some reason, it was already there." That prefaces the story we know from *Songs* about writing *Greetings* in the old abandoned beauty parlor (which was when Bruce asked us if they still used the old-fashioned hair dryers, and was amazed that they did). Enthusiastic versions of "Does This Bus Stop at 82nd Street?" and "Growin' Up" follow.

Then, almost off-handedly, Bruce begins: "Okay... taking you to the top of 'Bus Stop,' and I'll take you through this sucker line by line and explain just what the hell's going on..." He starts strumming the guitar and singing the song, line by line, stopping after each line to explain. Some highlights:

*Hey bus driver keep the change...*

"I was on a bus, going up to 82nd Street, where a friend of mine had a crash pad he used to let me stay at... so I'm sitting on a bus, just watching everybody..."

*Bless your children, give them names...*

"I just liked that."

*Tainted women in Vistavision perform for out-of-state kids at the late show...*

"A New Jersey boy in pre-Disney Times Square," with an affectionate smirk.

*Rex said that lady left him limp. Love's like that...*

A beat. "Self-explanatory."

*And Mary Lou she found out how to cope, she rides to heaven on a gyroscope...*

"Balance, Libra, the whole — thing... it's a talent." (So that's what that line means!)

*She says "Man, the dope's that there's still hope..."*

"That's the song."

He utters those three words, and there's immediate, massive applause that commemorates this shared understanding. I mean, anyone who's heard the song before—most if not all of the audience—knew that already on some level, right? It just seemed like this great communal "a-ha!" moment.

Bruce continues: "Without that, the song doesn't get on the album, I don't have it.... Somebody once said that a good rock song is only one good line. You only need one good line that gets you where you want to go... and the other stuff is kind of like getting there. And I think that's true, as long as you find that one good one that takes it and puts it on the record."

He finishes up the last few lines of "Bus Stop," strums, hums a line of the melody, and says, "That's it." Again, massive, enthusiastic applause.

Dumbfounded, I turn to my seatmate and say, "That alone was worth everything it took me to get here, and every penny I spent on this trip." This wasn't just a concert—it was a master class about writing and the creative process of an artist. He wasn't holding anything back. It was like he invited us into that apartment above the beauty parlor to play us this new song he just wrote and was so excited about and wanted us to really understand it.

BRUCE GIVES A BRIEF OVERVIEW OF "GROWIN' UP," telling the audience it was more about an "imagined youth" than a true story. And that the "one line" in "Growin' Up" was (can you guess?) the "key to the universe" line. "It meant that if you try hard enough, you can find it anywhere; if you're willful enough, you can find it anywhere."

"In Freehold" is introduced as an updated version of "Growin' Up." It seems different to me tonight—the delivery strikes me as straighter, it's less of a talking blues and more melodic. Next, he drops back to the grand piano, and tells us that the next song was one of his first "I gotta get the hell out of Freehold" songs (also going off on a tangent about the New Jersey State Legislature wanting to make "Born to Run" "the state popular song in some fashion" [the first "in some fashion" of the night—we'd get seven in total]). Then, almost casually, purple light bathing the stage, he glides into a delicate, sparse rendition of "Thunder Road."

We've barely recovered, when he leaves the piano and comes up to the center mic to begin explaining: "So that was kind of a song that envisioned everything... it always sounded like morning to me, that song—the beginning, the harmonica intro—that's how come it ended up first on the record. That song always felt like morning to me... when everything just for a moment feels possible... and you put enough of those moments together, something happens. I had the band, and came up with that fade on the end, which was a big, big part of the song. It's kind of... the future the characters are moving into. And so it was just one of those songs where I just felt everything—everything."

He's clearly struggling with trying to adequately articulate to us how he feels about the song, and I'm on the edge of my seat, holding my breath, feeling like I'm in the middle of some private conversation.

Sure, "Thunder Road" is legendary, and rightly so. But now I felt like I had some understanding about how important it is to him—which is a much different thing than chart position, critical acclaim, or popularity. Every musician has a song that looms large in their legend, that they seem to do battle



with constantly, that means something to them beyond the actual work. I suddenly realized that "Thunder Road" is that song to Bruce. Which explains to me why he keeps playing it, even when many feel that the performances are lackluster, and there's a perception that he doesn't "mean" it. (I don't necessarily agree, but I do see where those who are of this mind are coming from, sometimes.)

He quickly shifts gears: "And I guess this song sits on the other side. This is a song where I couldn't

2-19-03

Darkness	12th Wall
Adam	13 Betty Jean
My Father's	14 Hometown
Bus Stop	15 Brilliant
Growin' Up	16 Sinaloa
Freehold	17 Little
Thunder Road	18 Fall Behind
Nebraska	19 Ghost
The River	20 Sinaloa
U.S.A.	21 Rising
Souls	22 Waitin'
	23 Promised Land

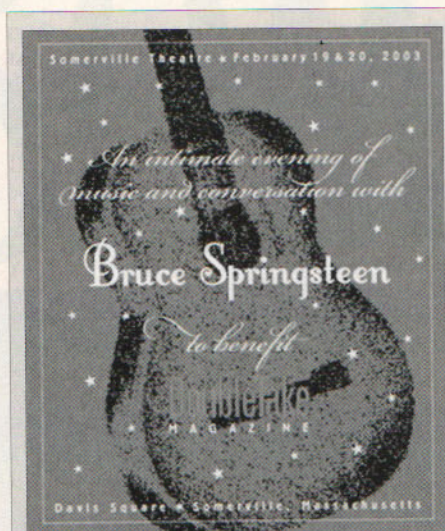
## February 19

Darkness on the Edge of Town  
 Adam Raised a Cain  
 My Father's House  
 Does This Bus Stop at 82nd Street  
 Growin' Up  
 Freehold  
 Thunder Road (piano)  
 Nebraska  
 The River  
 Sherry Darling  
 Born in the U.S.A.  
 Souls of the Departed  
 The Wall  
 Bobby Jean  
 My Hometown (piano)  
 Brilliant Disguise  
 Stolen Car  
 Save the Last Dance for Me (partial)  
 Little Things That Count  
 If I Should Fall Behind (piano)  
 The Ghost of Tom Joad  
 Sinaloa Cowboys  
 The Rising  
 Waitin' on a Sunny Day  
 The Promised Land

Q&A Session  
 Includes partial performances of "Back in Your Arms," "Into the Fire," and "Across the Border"

This Hard Land





# February 20

## Darkness on the Edge of Town

Adam Raised a Cain  
My Father's House  
Blinded by the Light  
Growin' Up  
Freehold

Thunder Road (piano)  
Nebraska  
The River

Sherry Darling  
Born in the U.S.A.

The Wall  
Bobby Jean  
Brilliant Disguise  
Stolen Car

Save the Last Dance for Me (partial)

Little Things That Count  
For You (piano)

The Ghost of Tom Joad  
Sinaloa Cowboys

The Rising  
Waitin' on a Sunny Day  
The Promised Land

## Q&A Session

## This Hard Land

really feel; it was about feeling nothing, nothing at all." It's "Nebraska" on the 12-string and harmonica, the guitar sounding like a harpsichord, the audience stunned into silence. He finishes, and, still strumming to fill the silence with something else besides his voice, continues: "That song, that came in a time in my life when my shit was catching up with me. It was a pretty different type of writing, it was when I actually started to research things I wanted to write about." He describes reading a book about the Fugate-Starkweather murders, and calling the newspaper that was mentioned in the book. The reporter who'd written about the case was still working there, 30 years later, and his conversation with her gave him the key to the song. "The last verse, that's internal information. That's what makes the song work." He sings it back to us,

adding, "That was the thing, you couldn't find that someplace, you had to go inside to find it. And that's what made the song feel real to me—and to you, I think. It's where the audience finds itself in that particular piece of music, in a piece of music where you would think it would be difficult to find yourself, but—that's my job," he adds with a small grin. Holy understatement, Batman.

"THE RIVER" IS PREFACED with the story about the Hank Williams song that inspired it, and how it was the first time he started to write in a narrative style. The guitar is less melodic, more modal (and he'd mention the next night that the choice of chord structure was deliberate and at the heart of the song)—it just feels ancient and timeless, underscoring the words, letting them take the center. It's a song that's more than 20 years old, but it feels older at this moment, not at all like a contemporary rock song. It was breathtaking, even if you've heard this song dozens of times.

Lightening up, he continues with talking about other songs on *The River* that some were just straight rock writing: "So that when I went out to a bar on a Saturday night, maybe I could hear a cover band playing some of my music—which I always look forward to! Because I always felt that that plays an important part in the life of any decent community, you gotta have a good cover band in your local bar! So this was kind of a song I wrote with that in mind—just livin'." Laughing, he takes us into a loose, acoustic version of "Sherry Darling," the audience letting their hair down and openly singing along.

A funny story about lifting the title of "Born in the U.S.A." from a script sitting on his writing table prefaces that song. A friend later observed that Bruce just loves to play "Born in the U.S.A.," and I'd have to agree. I wonder if, every time he gets to play it the way it was originally envisioned and written, Bruce feels some kind of gleeful revenge (as he said on the *Joad* tour, "the songwriter always gets the last word")? It's as deep and bluesy and soulful as the best renditions of this song can be, and he's just feeling it: eyes closed, moving the glass slide up and down the neck of the guitar. Then, green lights cast a huge monolithic shadow behind him, and "Born in the U.S.A." transitions almost seamlessly into a dark, intense, and totally unexpected "Souls of the Departed."

A pause, and then a story about going to "an event at the White House honoring Bob Dylan," and taking Patti to the Vietnam War Memorial (she'd never been). Looking for the names of the drummer of his first band, and another friend he knew, and then seeing Robert McNamara at the dinner later. And then, a week or so later, Joe Grushecky sending him an article from the newspaper. "And so we kind of wrote this song together in some fashion, it's called 'Wall.'" It's a gentle, lilting melody that seems to capture the story he just outlined for us. With the previous two songs, it's a perfect thematic trilogy.

It's always a challenge to hear new songs live. You're trying to make out the lyrics, listen to the music, but at the same time, you want to get the overall picture of—how does it make you feel? (Well, at least I do.) The lyrics are straightforward, pretty much a retelling of the story he'd just laid out for us. It's a protest song, obviously. There's nothing

necessarily distinguishing about the melody; again, it's pretty straightforward, quiet, supporting the narrative.

*"You and your boots and black T-shirt  
Ah, Billy, you looked so bad  
Yeah, you and your rock and roll band  
Is the best thing this shit town ever had  
Now the men who put you here  
Eat with their families in rich dining halls  
And apology and forgiveness got no place here at all  
At the wall..."*

"A song about friendship" prefaces a fairly standard but joyful "Bobby Jean" (which he said he wrote "all in one pop"). Moving to the piano, he tells how he wanted to write about things that were central in people's lives: "I want to write about work, I want to write about place, I want to write about friendship, I want to write about the idea of manhood, what that means, find some definition for it, I want to write about love, and sex..." And how this song was written when he was 3,000 miles away: "My Hometown."

"THIS NEXT BUNCH OF MATERIAL WAS MY first shot at writing about men and women, which I waited for a long time to do, mostly out of... cluelessness." A wry, self-effacing laugh. "Songs asking: who's on the other side of the bed? Or really, who's on *this* side of the bed? Still trying to figure that one out. This was sort of the beginning of... when you come face to face with one other person, and you gotta stop dropping your masks..." Of course, it's "Brilliant Disguise." It's the first song where Bruce starts showing some movement behind the guitar, feeling the rhythm, just subtly, but noticeably.

After the song Bruce recalls, "The first song I wrote about that character came on *The River*, a song called 'Stolen Car.'... I made a switch from the guy on the road to the guy in the house, and I'd run just about way out of road.... I said, I've got to take the people I'm writing about and I've got to learn to live here. So, this was my first shot at it." And "Stolen Car" is just heartbreaking, pared down (if that's even possible, but it was), echoing the emotion in the lyrics. But he's feeling this one too, moving gently with the rhythm, hitting it with strength and precision, his playing and his voice opening up and getting bigger as the song moves along.

Whether that was conscious or not, he decided to talk about it: "The sex in those songs is in the rhythm. It was a great rhythm, because it was in 'Save the Last Dance for Me,' it was in 'Spanish Harlem,' all those beautiful, romantic '60s records used that rhythm." And to show us, he slides into two lines of "Save the Last Dance for Me," which got practically a Backstreets Boys reaction.

"Same subject, a little different twist on things... I won't go into the whole story about how I came to write the thing—it's better that way, you'll see." Then it's that quaint little song from the *Joad* tour, "Little Things That Count." It seemed a strange choice, but the audience liked it, and he was clearly enjoying playing it, whistling with this faux-innocent look on the bridges. "That happened a very long time ago, very long, very very long time ago..." he's careful to qualify afterward, with a smile.

Some soft notes on the piano, and an utterly tear-jerking rendition of "If I Should Fall Behind"



comes next. A transition back to the guitar brings fairly straight (but great) versions of "The Ghost of Tom Joad" and "Sinaloa Cowboys," accompanied by interesting stories about going back to narrative writing, and the inspiration for the songs (including a relatively successful joke about L.A. vs. New York).

"The Rising" on acoustic is a first, his playing and his voice growing in power as the song goes along, filling the theater, and the audience singing along on the choruses. It's huge, and wonderful.

"A few more, and then we're gonna open the thing up for some questions: 'Who put the bomb?' 'Do you love me now that I can dance?' 'How do I get my hair to look like this?'" Then, with no other introduction, it's "Waiting on a Sunny Day," similar to the acoustic version from last summer, just quieter, a harp break replacing Soozie's fiddle. People are softly singing along until the last chorus, when Bruce says: "Now, this song was written with just one purpose in mind... I don't have to tell you what it is. One, two!" The houselights come up, and it's one of those great, communal live Bruce moments. He drops back from the mic to encourage us, but he doesn't have to. Earlier, he told us to come with him, and we did, the whole way.

HE'S SOFTLY HITTING ATONAL CHORDS, gently tapping on the guitar: "I wrote about work, play, family, place, love, sex, the political and social forces that play in our lives. Those are things I was interested in getting into in my music, and I wanted people to come to my shows and see themselves, and feel themselves, and also see part of the world around them that they might not see all the time. That was part of the artist's job. I always felt that my job was to answer the questions that my work threw up. And I kept chasing and chasing those questions, and I guess that was how I knew that I was alive, that I always wanted to continue to *know*."

He dedicates the song to Bob Coles, and talks about a book Coles wrote called *A Secular Mind*. How the book relates that there's one moment where things stop, and you leave the secular mind, "and for a moment, you're connected to other things, larger things. There are certain things that automatically do it—the birth of a child, death of somebody that you love, listening to 'Louie, Louie,' these are the things that automatically transport you to someplace larger. And I guess that that idea is sort of what songs and music and art are for. It facilitates that purpose, taking you outside of your secular self, and moving you into the place where your spirit, hopefully, along with your ass, can be nurtured. [Laughs.] So that's kind of how I've taken my job over the years, and I'm going to take us back now to the record I started with, *Darkness on the Edge of Town*. Because to me, that was my borderland, that was where—all things are in flux, and up for grabs, where time is running late, and there's always work to be done. That was the turf I staked out on that record, and I still go back to it, many, many, many... time and time again." With that dark, ethereal preface, he moves into "The Promised Land," that majestic arrangement he closed some *Joad* tour shows with, the song just filling the theater, which was utterly still and silent. It's transfixing, Bruce chanting the words almost ritualistically. Even if you'd heard this version, it was like you'd never heard the song before—and he's as caught up in it as we are.

Moving from this into the question and answer session was almost anticlimactic. There were a few questions I knew I could count on—where is "Rosie," are you playing [insert venue here], a political question. [See the transcription on page 20.] Personally, my favorite was the guy who asked Bruce how fresh the hurt was when he wrote "Back in Your Arms." (True confessions time: I asked the question about how he handles writer's block. Can't believe he doesn't get it. Amazing.) For the most part, the questions on night one were interesting, or funny, or triggered a voluble reaction from Bruce. "Just keep him talking!" said one of my seatmates.

It's a rousing "This Hard Land" to close, and three hours later, night one comes to an end. Unbelievable. And we get to do this again tomorrow?

**I** FULLY EXPECTED NIGHT TWO TO BE A near-carbon copy of night one, and I wouldn't have been disappointed if it had been. I knew there was no way we were getting a completely different setlist, and that was okay—maybe he'd have a chance to expand on some of the themes he raised, having had a chance to think about things. The audience was slightly different—better dressed, fewer Bruce shirts. I spotted Jon Landau walking the aisles before the show, and Debra Winger came out after Bob Coles to introduce Bruce, begging us to please not "Broooce" her.

When "Darkness" and "Adam" opened the show, I was sure the only thing I'd have to do tonight is sit back and relax, noting the few exceptions I was sure would occur. He did set down the ground rules, mentioned the Q&A session (adding that he would also be "dispensing and receiving kisses" afterward—the one thing that was not truth in advertising). However, he went into an extended discussion about his father prior to "My Father's House," talking about masks of presentation and how he dealt with his father's thin mask: "How do I love this? Because as a son, that's my job." It was almost overwhelmingly vulnerable, and gave the song a new depth. And then, after relating the beauty parlor/*Greetings* story, he broke into "Blinded by the Light" and I almost fell out of my chair. Okay, I guess tonight is going to be different.

Sure enough, he went through "Growin' Up" in the same fashion (sorry) that "Bus Stop" got the night before. My favorite moments in the "Growin' Up" explanation:

*I had a jukebox graduate for first mate, she couldn't sail but she sure could sing*

*"Dreaming of her, and... found her later."*

*Took month long vacations in the stratosphere*

*"I still have trouble with that one. That's one of those—you can ask the wife sort of things."*

"I'd do 'Blinded by the Light,' but it could get really scary..." Shouts of encouragement from the crowd. "It's basically about sex..." So he starts it, running through it quickly. It was most memorable

for Bruce stopping in the chorus, and saying: "This is the only thing that disturbed me in that Manfred Mann version.... They changed it to 'douche,' which was okay, you know, but: 'cut loose like a *deuce*,' as in a little *deuce coupe*. The only number one record I ever had...." That, and the explanation for one particularly befuddling line: "Burning up pages in the rhyming dictionary!"

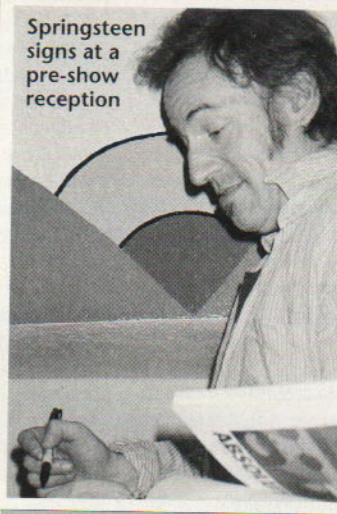
The set continued along the lines of the night before, but at one point—and I still can't quite identify when it was—Bruce's narrative halted, or at least slowed down, got more condensed. I'd hazard a guess at the main reason, that the audience was way more active, and not in a good way—lots of getting up and down all night, especially in the first few rows. (Where were these folks going during "The River"? There was no bar. And did the person in the second row need to come back with the mega bucket of popcorn in the middle of "My Father's House"? It was a shame, because I think we lost out on a lot; but on the other hand, Bruce channeled his concentration and his intensity into the songs instead of into the discussions. "Brilliant Disguise" was even deeper than the night before, becoming almost a pure soul number. It stunned the audience into silence, which was needed (there was also way more chit-chat during songs than the night before). Or Bruce moving to the piano and launching into a completely unexpected "For You" (dedicated to Patti), during which I am quite sure the planet stopped turning. I know that I'm not objective, that that song is on my personal Top Five, and I'm not

quite sure that I'd ever heard it live before, but even so, it was undeniably heartfelt and heartbreaking. "Sunny Day" was far less boisterous—either the crowd didn't really know the words, or they weren't the kind of folks who sing along in public—but that didn't matter. Bruce was in soul singer mode, hanging back from the mic and letting his voice echo around the theater minus amplification, turning it into a ballad. And "The Promised Land" shut everyone up for the final few minutes of the set, the song even darker and deeper than the night

before, if that was possible.

Night two's Q&A was, well, a little different. As Bruce himself would put it later, "No one wants to ask any questions, they just want to testify!" Many folks took this as the only opportunity they would ever have to talk to Bruce, and tell him what his music meant to them, which is totally understandable. However, it was clearly frustrating to Bruce, who was already pretty uncomfortable with the entire process (Question: "What's the worst mistake you ever made in your career?" Immediate answer: "This! This right now.") But even with the frustration some of us felt during the questions (did we really need to ask him "Boxers or briefs?" or "Will you write a song with the name 'Alison' in it?" Answer: "Well, I think Elvis Costello already covered that... first, I gotta write a song with the name

Springsteen signs at a pre-show reception





# TALK TO ME: Q&A Highlights

**Bruce Springsteen:** We're gonna bring the house lights up a little bit, and try something haven't done before—and, with the exception of tomorrow night, will never do again [laughs]. There's gonna be a gentleman with a microphone, and if you have any questions about how I do my job, I'd be glad to try and answer them for you. The only two questions I don't answer are: what comes first, the music or the lyrics; or how I get my hair to look the way I do. So, anybody want to take a shot?

**Q: Talk about writer's block—How do you deal with it?**

**A:** How do I deal with it? I'm trying to think, I haven't had it in a while, I've been writing pretty freely. But I've had it in the past—*Born in the U.S.A.* was ugly. I was sitting there, I had "Born in the U.S.A.," I had "My Hometown," I said, "Man those are great. Man, those are just good damn songs." And I think I had "Glory Days" and a bunch of others, but I just couldn't get any more. I had done *Nebraska*, and I felt *Nebraska* was some of my best writing. So I wanted to make a rock record that sort of took it from there and went forward, and I just felt like I couldn't do it. I worked so hard—I hacked stuff out like crazy. I had no life at the time, so that helped... or maybe that hindered.

I had no life. That was when I started to notice it. I was about 34, and I said, "Gee, if I'm not writing, I'm sucking a big one, pal" [mimics putting a gun into his mouth]. Because, man, I got no life! So I got nothing else to do! So maybe that had something to do with it. That was probably the last time that when I wasn't actually writing I felt like it was time to, you know, leave the planet, because I wasn't doing anything else.

Eventually something comes around, and in the end [it] may feel a little forced to you, and sometimes you just gotta quit and get out there. I have other opinions around me that help, and on that record they were very helpful—Steve was very helpful, Jon was very helpful. They said, "Well, you know, this stuff we have is pretty good." We cut half of the record I think before I cut *Nebraska*, and we ended up going back to a lot of that stuff—"Darlington County," "I'm on Fire," "Glory Days," "Born in the U.S.A."—most of those songs were all cut before *Nebraska*, and we ended up going back and putting them back on. So I don't have any secret of dealing with it, I just kind of sit—sometimes you just got to wait, just kind of hang out and wait, and say, "All right..."

**Q: You're one of my heroes... and I just heard today that for the upcoming CBS special you have a corporate sponsor, I think for the first time—**

**A:** Well, I don't have a corporate sponsor. I mean, they show commercials on television, as they

play them on the radio, so I believe there are a couple of breaks for commercials. But they're not sponsoring me. I wouldn't have waited so long if I was going to go that way [crowd laughs]. I would have made hay back in 1985 if I was going to do that. I'd be sitting on some Oreos right now, or some blue jeans, or plenty of—no, it's just TV commercials.

**Q: Just curious—how fresh was the hurt when you wrote "Back In Your Arms"?**

**A:** You know, I just wrote it like a soul song, the hurt wasn't very fresh. I wrote it for the record after *Lucky Town*—which I didn't put out, I have it sitting around—it was written for that record, which was sort of another record about relationships. And when we were looking for songs for the *Greatest Hits* record, we put it on. [He breaks into it.] So it was kind of a soul exercise for me. I like to sing like that, I do it as best as I can, but it didn't come out of any place particularly... hurtful. At least not immediately.

**Q: What I wanted to say is that I think you're maybe one of the most underappreciated lead guitar players there is.**

**A:** Yeah, I can play pretty well [breaks into "Boom Boom" riff]. You know, that used to be my thing, I started out as a guitar player. They wouldn't let me sing in my first band—they used to tease me terribly about my voice—and so I started out playing lead guitar. And in my area, until I was well into my 20s, that was kind of my rep: I was the guitar slinger in Central New Jersey. As a matter of fact, when my first record came out and it had no electric guitar on it, people were really pissed off. I remember them going, "Man, hey man, what happened? What happened? Where's the guitar? That's your thing!" And I didn't have an answer. But at the time, I was lucky I got the band on it. [The label] wanted me to make an acoustic record, which probably would have been a good idea. But we kind of compromised, so it was acoustic guitar with rhythm section. But thank you.

**Q: How do you pick your setlists every night? And are there any songs that you've kind of put away and said, "I'm not going to play them any more"?**

**A:** There tend to be some, you know, when I go on tours—on this particular tour, I'm not playing this group of songs. Usually, it's just to give them a rest, or to balance between the new work and the old work. Because when I put the band back together, I didn't want it to be sort of a nostalgia fest. You have a shared history with people that's very very important, and that I enjoy, and I want it to feel like that—that you've taken a long trip with somebody and you know somebody really well. But I wanted it to be continued to be based very much in the present, and the band's done a great job of [that] every night. So sometimes I will put away certain songs if I feel it's playing too much to the crowd on a given

night, and I'll go for something else.

But the setlist just kind of comes up—like this one, I had a few days to put it together, just some things I like to play:

"Darkness on the Edge of Town," I just like to play it, it feels central to me. I didn't want to fuck up the first thing that I played. So I put that one first! "I know how to play that one." "Adam Raised a Cain," that's in the same tuning, so that worked.... "My Father's House," well, "Adam Raised a Cain," that's about fathers and sons, so I'll take you in a little bit deeper, stick the knife in a little deeper and go to "My Father's House."

Then I'll try something that's "up," because I don't want everybody to leave and kill themselves. So I'll go with "Bus Stop" and "Growin' Up." And then "Freehold," because it's kind of funny, and it's a fun song to perform. "Thunder Road," because of *Born to Run*: I wanted to play something from *Born to Run*, because it's a central record for me, and that song is real real big. It still encompasses so much of my work that even when I play it tonight... it's just big, it takes in a lot.

"Nebraska," because that was a record that I felt like I hit a different spot in my writing, and that particular song was central to that record—and central to a certain type of character I learned to write well about, that really came from some place inside me that I felt very, very connected to. My family is a combination of Italians, my mother and her sisters, and they were all hysterical joy freaks. No matter what happened, they were always unbelievably optimistic, and their ability to communicate happiness continues to this day. I would come home from my aunt's house deaf from the screaming—over nothing, just "whee!" just this shrieking! And my dad was Irish, and that was the other thing. That was [like] the police coming to the house party... so I tried to cover both a little bit. So that was "Nebraska."

"The River" because it was central, I was beginning to write narratively. "U.S.A." because of what it's about—and "Souls," and "The Wall," those are all connected, just the theme of war and surviving. "Bobby Jean," friendship; "Hometown," sense of place; "Brilliant Disguise," "Stolen Car," "Little Things," "Fall Behind," that was just men and women, sex and love. "Ghost" because that was when I turned back outside again and started to write more about what I was seeing and trying that kind of narrative voice. "The Rising" because it was new and takes the theme of resurrection once again. "The Promised Land" because I like to play it, and that was a good song for Bob. So one thing leads to the next, you just kind of follow it down.

**Q: "Racing in the Street," can you talk about that? And then "Paradise," are you going to play that song live?**

**A:** "Paradise," I haven't played that one because it's hard to play live—it's hard to play in a big place, because it needs so much stillness. "Racing in the Street" was based on a kid I knew in Asbury Park



who I used to see down in the bar all the time. The theme of the thing was set, it was just this young kid that I knew with the car. So it started with him, and it always ends up with you, somehow. I wanted to write about the classic rock images: cars, and things that I loved from Chuck Berry and the Beach Boys, and I wanted to fill them with the dread that was part of everybody's life post-Vietnam. That was once again redemption—the whole thing about that song leads up to the instrumental. The instrumental at the end of the record tells the rest of the story. One of my favorite songs, I like that one a lot.

**Q: What's "The Promise" about?**

**A:** I don't know—it must have been about sex! I can't say; it was after *Born to Run*, I wrote that for *Darkness*, I think, and I was reflecting on sort of the flipside of "Thunder Road." I was reflecting on the responsibilities that I thought came with my fortune at that time and how it fit into my life. That's generally what I remember it being about in some fashion.

**Q: How does it feel having the best fans in the world?**

**A:** I have good fans. I give you credit, because one night I ask you to scream your heads off; the next night if anybody speaks I'll kill ya. [Laughs.] And people respond very well in most circumstances. I was very happy with the *Tom Joad* tour, where the show needed so much quiet, and after so many years of playing hard and loud, to be able to get that from the audience, as I did... I only had to throw a few people out [laughs]... what I generally got was very very satisfying. Well done.

**Q: "Across the Border" was sung in almost a whisper, something that I don't think you'd done before. Can you give us a little snippet of that [Bruce laughs], and the character—which side of the border is he on? Has he crossed over to the United States and he's talking back to his honey? Or, has he come back to Mexico, let's say—**

**A:** I didn't think about it all that hard [crowd laughs]. Those are the kinds of questions a songwriter doesn't have to answer. If the song's good. The song was religious in nature, in the sense that it was about going someplace where love exists, and redemption exists: a place where you can live and feel good, and where you can have a chance at making something and building something for yourself. It was really about somebody seeking those things—coming out of a world of hurt and seeking those things.

When you write those songs, ultimately you set them in a variety of settings, and that's part of what the songs are about, but they would not ring true unless you knew exactly what you were singing about, unless you could feel that thing: I wanna go across that border, I want to find those things I haven't found and touch those things that I haven't got a hold of yet. Someplace that you believe exists somewhere, somehow. So it was both about the things that were going on along the border in California, and just about a belief in that journey, I suppose. I'll give you a little bit of it. [Sings:] *Tonight my bag is packed...*

**Q: I'm a documentary filmmaker doing a film about manhood in America. A lot of your songs and a lot of your characters wrestle with this question: What does it mean to be a man?**

**A:** Oh yeah. I think there was so much confusion about it when I was young. You grew up in the '50s generation, there were real rigid ideas, real painful ideas about how that was defined. My dad suffered under it pretty intensely, and he kind of passed along the confusions. So I think it was something I sought as a songwriter, I sought to define. In the end it's all: identity, identity, identity. Who am I? What am I doing here? All your writing, from the first note to the last, is sort of in pursuit of some of those answers. So that was a question I dealt with a lot and often in my music, with the intention of sorting it out for myself.

I also drew quite an audience of young men, when I started out—certainly initially I had an audience of more guys than gals... which was not the original intention [laughs]. But whatever [laughs]... I think it was because I wrestled with those questions a lot, and hopefully people will sort through them a little better than they've been sorted through in the past.

**Q: After all these years on the Jersey Shore, can you explain your connection to Freehold and Asbury Park?**

**A:** It's what I'm stuck with! It's the connection to my home, and it's what we're all stuck with. Some more than others—I may know a few people who literally left and never went back and never thought of it again, but I don't know many. There's too many ghosts, too many bodies buried.

And also, it's just that whole sense of place, I was very interested in where I came from, and I'm not exactly sure why. I think I went back many, many times with the intent of trying to make right things that went wrong, trying to recreate a place that had only marginally existed in real life, I suppose. And as I did that I just kind of investigated it further and further and looked at it closer and closer, and it was just something I couldn't get out of myself: the idea that I needed to make a home for myself somehow there, that that was important to me, I couldn't exactly tell you why. But I knew what it was, and I pursued it very intensely. I also kind of believed in playing the cards you were dealt. I was from New Jersey. So it was just something I felt connected to.

**Q: When you do a live performance and you create the setlist, and in the middle of the set you give an audible to the band, is that something you try to fit in thematically, or is it something that comes to you that you feel like playing?**

**A:** Maybe if things are going a little slow, I want to shake the band up, I wanna shake the audience up, I wanna shake myself up, just got an idea and feel like playing something.... It just depends on a given night.... The ability of the band to respond to those things is something we've worked on a lot over the years, it adds a lot of excitement to the show. Keeps it spontaneous—keeps the guys from thinking they know too much about what's gonna go on.

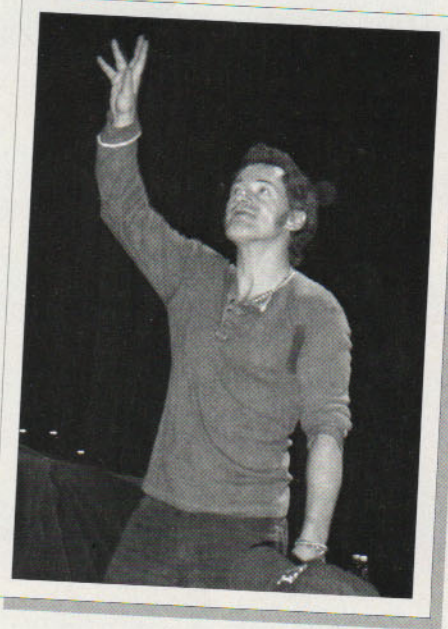
—February 19, 2002

'Patti' in it...") there were, at least, some great answers despite the material he was given to work with. And the "Who are your favorite Yankees?" question took some balls, given where we were.

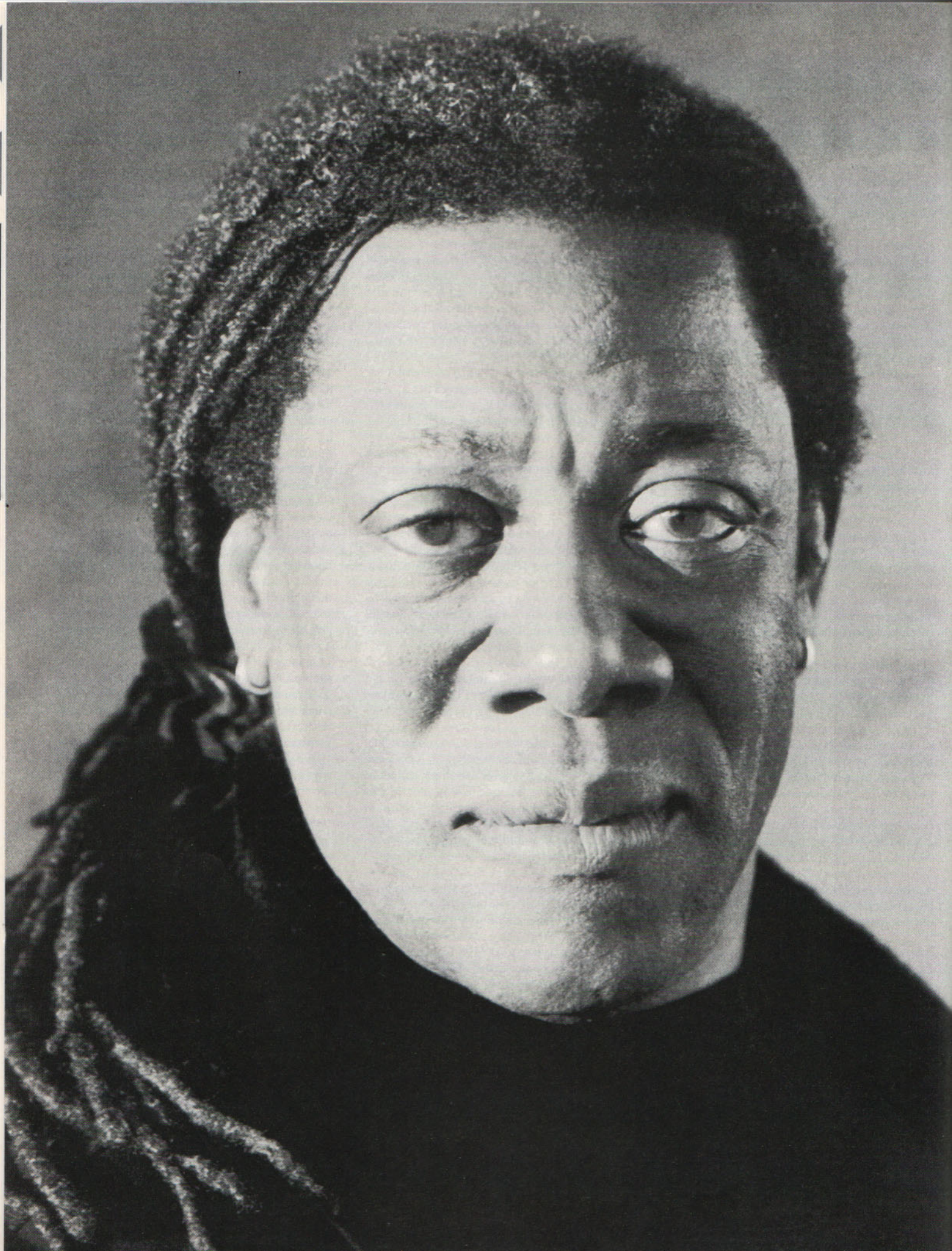
It would have also been far less annoying overall if people would have let him finish the answers—Bruce would get going on an answer, only to have the next question cut him off (especially frustrating when it was a question like, "I really like that song, 'No Retreat, No Surrender'... how about an encore?" Bruce: "No! Next?"). The uncomfortable feeling grew, but the level of triviality just intensified. Bruce finally just cut it short out of exasperation. Despite all of this, in the end, when it came time for "This Hard Land," and we got to the last lines, there was an enthusiastic shout-along to the "Stay hard! Stay hungry! Stay alive!" lines, bringing a feeling of shared camaraderie and conclusion to the evening.

THESE SHOWS WERE BOTH remarkable and unremarkable at the same time. Remarkable for the insights shared and true intimacy displayed, and unremarkable because all Bruce was doing is what he's always done in his music: take complex thoughts, feelings, emotions, and concepts, and distill them down into their simplest forms, into language everyone can understand. Sure, perhaps the Q&A format wasn't the greatest idea ever—it might have been better to have people submit questions in writing before the show, and let someone vet them and do the asking, especially since he couldn't see his questioners (he joked that he kept thinking it was his conscience talking). All we can wish is that that part of it won't dissuade Bruce from presenting something similar in the future. It was just too valuable an experience overall, despite careless questions, to think that it would never happen again. All I can hope is that Bruce got half as much out of the shows as most of the audience seemed to.

If you were looking for a chance to shout and dance and sing, if you wanted loud music and camaraderie and "Ramrod," no, these weren't the shows for you. But if you ever wanted a chance to have even a glimpse into what makes Bruce Springsteen who and what he is, and why, and to understand the music you know so well already even better—we were rewarded a million times over in that regard. Personally, I wouldn't have traded these two nights for a week of shows in Atlantic City. ➔









# Vision Quest

## A Conversation With Clarence Clemons

**I**n early November, Clarence Clemons' emergency surgery for a detached retina resulted in the postponement of one *Rising* concert... then two... then three. Some fans even feared the end of the E Street Band's long-standing line-up, wondering if the tour could go on without the Big Man. But lest we forget, this is a man who's been lauded to the multitudes as "more powerful than a locomotive." Living up to all the band-intro hyperbole, Clarence can have eye surgery and be back onstage one week later, blowing that horn just as hard as ever. The 2002-2003 E Street Band tour has been back on track ever since.

Clarence's drive remains as healthy as his constitution. His latest album, and the first with his new band Temple of Soul, was recorded live in 2001, over a stretch of four Labor Day weekend concerts at the Stone Pony in Asbury Park (see *Backstreets* #72). Bruce Springsteen himself was a guest at one of those shows, and while he doesn't appear on the record, three of his songs do—songs that have become staples of Clarence's shows. The resulting Latin-tinged live album hit stores in late 2002.

On November 27, just three weeks after going under the knife, Clarence spoke with *Backstreets* during a pause in the *Rising* tour. A tour break, sure, but there's no rest for the Big Man—shortly after this interview, on the day after Thanksgiving, he would celebrate his record release back in Asbury Park, signing copies of his new album and playing the Paramount Theatre. Prepping for the release party, Clarence talked to *Backstreets* about *Temple of Soul: Live in Asbury Park*—or what the Big Man calls "the soundtrack to the best party in town"—as well as chatting a bit about his quick recovery, being back on the road with the E Street Band, playing the bagpipes with Bruce, and the power of positivity.

**Well, first things first: how are your eyeballs?**

They're both back in the sockets and both working [laughs]. My vision is back, and I'm doing really good. I was pretty fortunate to be in the right place at the right time when it happened, very fortunate to have some great doctors.

**Was it painful?**

Well, imagine stitching your eyeballs up, y'know—that's pretty painful.

**No doubt. A detached retina—the only other case of that I've heard of was Sugar Ray Leonard.**

This was similar, and it happened once before in my other eye, so it was something I recognized and knew I had to deal with right away. The location of the tear in my retina—it affected my playing, but I was fortunate enough that it happened on the bottom. Sometimes they have to inject an air bubble in it and that's what causes a problem, to push the retina back to attach it. But mine was at the bottom, and they didn't have to go through all that, and I could fly and still play. There were some precautions in the first couple weeks, but I'm back to 100 percent.

**Is it getting harder to tour?**

This tour isn't hard because I'm in good shape—I can thank God and a whole lot of hard work for that—and being prepared for it a little more than I was before. Although, when you're doing something you love to do, it's never hard. We're just enjoying the ride we're on right now, it's really great.

**And you have a new record of your own, Temple of Soul: Live in Asbury Park. Just to clarify, is Temple of Soul the name of your band as well as the name of the album, or do you still have the Band of Faith?**

The band is the Temple of Soul—it's a change, a different idea, a different concept. My dressing room is called the Temple of Soul. It's a place that's created, it's an atmosphere that's created, where we can go and have fun and come out with something rewarding. And that's what we try to create with the band, a space where you can go and get something rewarding. Ain't nobody going to lie to you in the Temple of Soul.

**What made you decide to record this record live?**

I'm a live performer. I enjoy playing live, and this

band is a live thing. Although I do enjoy the studio recording, for the first album I wanted to capture them in their best element, and that is live. And then we'll move from there to create something else. This is a naturally great live playing band. And I was fortunate enough to have Toby Scott and the mobile truck we used to capture this thing so well.

**Toby Scott is certainly used to working with you, and has for a long time, right?**

Yeah, he's been with Bruce for a long time. All you guys who read *Backstreets* know the name Toby Scott. He's a great guy, and they were able to capture the sound and the live thing so well, and I'm so proud of the album, to be able to capture the live feel and sound. It's a real accomplishment.

**It's good to have that Stone Pony stand documented on CD. What stands out in your memory from that run?**

Well, other than the bomb threat! [laughs]...

**Exactly—I remember standing out on the street with the rest of the crowd for the better part of an hour. Was that your second-ever bomb scare? Of course there was that E Street Band show in Milwaukee....**

In my 30 year experience, I think we had a couple bomb scares before. But it was the most orderly thing [at the Stone Pony]—everybody just walked out, came back in, like nothing had happened.

**At the time, it was reported that a few guests like Tico Torres and Melissa Etheridge were there, pre-bomb threat.**

Yeah, Tico was there, Bon Jovi was there I think, Bruce was there again, there were a couple people there. But when the bomb scare happened, no need to hang around—unless you're working [laughs].

**And you came back and kept working.**

I came back and kept working. People who have that problem, making bomb threats, watch too much *Sopranos*. It's crazy, just a crazy, unnecessary thing, but things like that are going to happen. There was no one hassling us when [the audience] came back. It was cool. And that's what I love about my fans, they're just cool people. They don't get excited about too much, we just go and do what we gotta do. We guarantee you a good time, that's one thing I like to stress, you're guaranteed fun.

—Continued next page—

**By Christopher Phillips**



**It's always interesting to hear what directions E Street Band members go on their own records—Danny's got his smooth jazz, Max has his swing band. And you've had such a wide variety of sounds from the beginning, combining rock 'n' roll, pop, R&B, and now the Latin sounds on this album.**

I like it all. I'm a lot older than rock 'n' roll.

**Well, what inspires you musically, are there artists these days that you're listening to?**

I don't know, I guess there's not much new that inspires me out there these days. I listen to a lot of universal kind of stuff. I love Latin music, I love jazz. My music comes from a combination of all the stuff I listen to. I guess I am a rock 'n' roll sax player, of course, but it's more than that to me. I'm not a jazz player: I love music, I'm a musician, I'm just down with it all, and I see it as being all as one kind of thing. My music, to me, it's like saying, "Meet me at the corner of Park Avenue and South Beach."

**As far as sax players go, who are your influences?**

There are three sax players I kind of pattern my life after, my style. Number one was King Curtis, of course, then there was Junior Walker and Boots Randolph. All these three guys, this is my thing; it's what I love to do. And then Gato Barbieri came along, the Latin thing, which really turned me on, really got me going with the Latin groove—the passion in Latin music, and how the saxophone could mesh and bring something to it. So it's just a combination of all these kind of ties.

**And of course, there's the Springsteen tie. I wanted to ask you about the Springsteen covers you chose for this record. There's "Paradise By the C" from the late-'70s E Street shows, and "From Small Things."**

"From Small Things" is one of my standby songs, one of my standards. I love the melody, so doing it instrumentally, it's a big song for me.

**"Savin' Up," obviously, was specifically given to you years ago.**

Yeah, that was on my first album [*Rescue*, with the Red Bank Rockers], such a great song. But I wasn't singing it myself, and I do sing it myself when I'm out with my band, so we recorded it [for the live album].

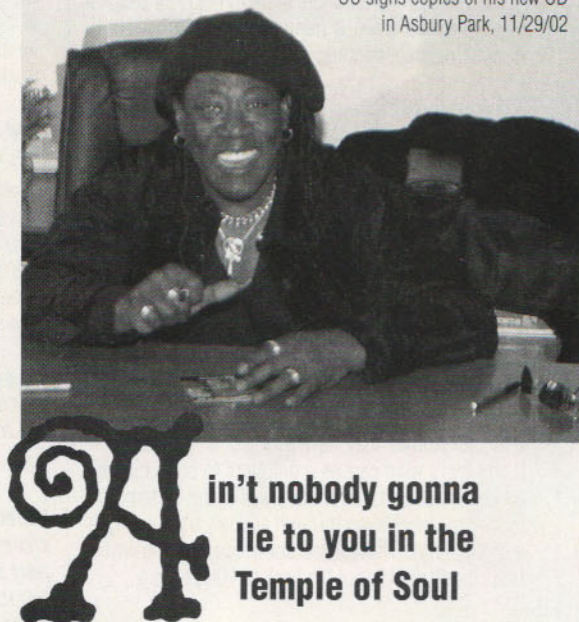
**Are you still in touch with [Rescue vocalist] J.T. Bowen? Or any of the other Red Bank Rockers?**

Yeah, J.T. is still around, but he's not in music anymore. He had some physical problems. He was at one of the shows in Asbury Park when we recorded the album but he didn't sing. But as a matter of fact the horn section on that first album was the Uptown Horns, and these guys [Crispin Cioe, Bob Funk, and Arno Hecht, with the addition of Larry Etkin] are still playing with me! When we did that album 20 years ago, I promised them that we'd go out on the road with it, so finally 20 years later, we're out playing that song [*laughs*].

**Aside from the Springsteen compositions, you wrote or had a hand in writing a lot of the other songs on the album. You've collaborated quite a bit on this one with John Colby, not only songwriting, but co-producing. Does that sort of collaboration determine what direction a record is going to take?**

Yeah, it does—John Colby is my music director, I met him when we first did the ESPY awards two years ago. We found that we liked each other and we work real well together, we have a great time creating. His ideas and my ideas really mesh, and so we come up with some great stuff. But the direction the album took really came from living in South Florida, and the Latin influence down here. And with my rock 'n' roll background meshing with those Latin influences, I came up with what I call the Temple of Soul.

You want to be like him, but you can't.  
CC signs copies of his new CD  
in Asbury Park, 11/29/02



**in't nobody gonna lie to you in the Temple of Soul**

**"Temple of Soul" was an answer on our recent trivia quiz—we asked for the name of the Big Man's dressing room. Most people got it right—though one of the answers we got was "Mokshagun."**

That was my spiritual name. And the Temple of Soul is a spiritual place—it's not like most dressing rooms, mostly I meditate. And get treatments, stretching and stuff, before I go on stage. It's a pretty sane place, and we just try to take that energy to the stage.

**I understand you're a pretty spiritual person.**

Well, I try to be.

**Are you still following Sri Chinmoy?**

Well, I am still a friend of Sri Chinmoy, I'm not on the path as I was. I'm a seeker. I'm still seeking out the truth. I see him quite often—in fact he came to my dressing room while we were in New Jersey, we walked to the stage together, and he's just a wonderful person. When I had my eye thing first happen, I called one of the aides on the phone about it; he called back and told me, "Don't worry, things will be fine, everything will fall into place." And it did—I happened to be in the right place at the right time.

The doctor was supposed to go hunting that day and he stayed in because it rained; he stayed and went by the hospital instead and just happened to be there. He's the head of the department, and he did the surgery—I was just blessed.

**Do you consider yourself a practicing Hindu?**

No, I'm just looking for the answer now. Just trying to be good. That's very simple—my whole thing is, just be good. That's all it is. Just be good, and good things will happen to you. Try to put more into the world than you take out. Bring more in than you take out, then you're fine.

**Does your spirituality influence your music to a great degree?**

Well, it influences my personality, which influences my music. I look at my music as being an extension of myself, and I am—or I try to be—as spiritual and pure as I can when it comes to the music part of my life. What I bring to people is pure honesty, and pure love, and hopefully it brings some light and joy to the world.

**How has your experience on the Rising tour been so far?**

It's always a joy to be with my brothers and sisters in the E Street Band. We get together, and it's something very special, and has a special place in my life, and it's always a joy to be back with that.

**You've been playing some unusual instruments on this tour: washboard, finger cymbals....**

Whatever he needs, I try to provide, whether it's washboard, or baritone sax, or something else. Or finger cymbals. Whatever it is that makes what he has to say happen, that's what I do.

**What kind of saxes do you have on the road with you this time?**

Keilwerth tenors, that's what I play. It's a German saxophone—you could drive nails with it all day and play it all night. I'm a rough guy, I'm hard on the horn, so this stands up to the beating I give it and keeps on ticking. I also have a baritone sax, which we use on "Sunny Day." We may bring in the alto and soprano sax again. And I'm looking forward to bringing the bagpipes into the mix.

**Yeah, I know you did that a couple times in rehearsal—you think that's going to come back?**

I don't know—they were having problems micing it; to have it carry over the crowd it's kind of crazy the way you have to mic it. So I don't know if it's going to happen or not, but I hope it does.

**When did you start playing the bagpipes?**

When we played Dublin for the first time, I went to a bagpipe shop and I met this guy, and he turned me onto it. It came pretty natural to me.

**How similar is it to playing the sax?**

It's different, it's very, very difficult. But it's a great exercise for any woodwind player, because the breath control and the diaphragm exercises necessary for playing the bagpipes are really good for you.



**Did you keep it up between then and now?**

Yeah, I've kept playing. It's the high—it's legal [laughs].

**One of the few that is, I guess. Now, how did the bagpipes come in to the rehearsal process for "Into the Fire"? Was that your idea?**

No, I just play bagpipes, and it sounded, I guess, like... well, I just have it, and if Bruce decides to use it, I got it. And if he doesn't, I still got it.

**On the last tour it was great having you step up to the mic for "If I Should Fall Behind"—truly one of my favorite moments every night. I think a lot of people were—not that we should have been, but—surprised at how good your voice sounded. Think you'll have another chance to show that off on this tour?**

Well, thanks. All I can say is I'm just there for whatever he needs.

**After Rescue, you started singing more on your records, but they can be hard to find. Rescue and Hero have been reissued on one CD, which is great, and the instrumental Peacemaker is still available. What about A Night with Mr. C, or Asia and the Big Man?**

Asia and the Big Man, that was on a Japanese label, never made it to the States. I think the company went under, and the rest is history. I'm singing quite a bit on that one, one of the first ones I did do most of the singing. Along with Asia—she sings, she's a great girl and a great singer. And our differences—she's this little Asian girl, and I'm this big guy—it was pretty funny on stage, and we had a great time doing live shows for that.

**Any chance that A Night with Mr. C might come back in print?**

Well, I don't know, I hope so, if what I got going on now gets enough action going. And I'm looking forward to doing a studio album with the Temple of Soul. I'm not sure how we'll work that out, but it seems like when one thing comes alive, everything comes alive, y'know? To get something that will encourage the rest of my career, the rest of the stuff I've done, to step forward.

**Another rarity of yours is the song "Summer on Signal Hill." How did that song get handed to you?**

That was the first song that Bruce did for me. I thought it was fantastic. I don't think it ever came out in the States as a single, but on foreign issues it came out as a B-side. It's a great song. I don't know if it'll ever surface again, but if you come to our live shows, it probably will.

**And on the studio track, do you remember who played that with you? Was that the E Street Band?**

No, no. That was my band.

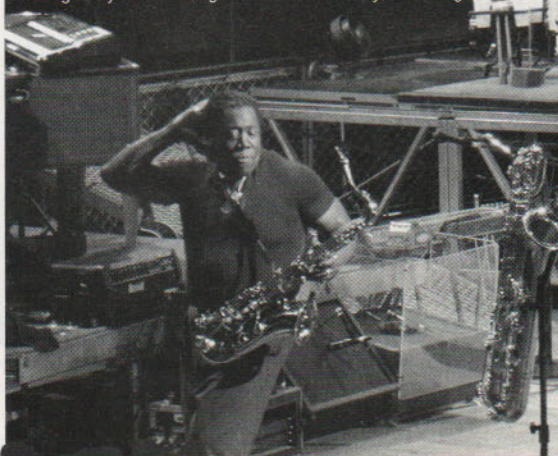
**It sounds for all the world like the E Street Band, and that's sort of been an ongoing...**

That's because the song was written like that, written by Bruce. It's his signature sound—other musicians may play, but his songs will sound like him, sound like the E Street Band. So you've got that real E Street Band sound in there. But that was my band.

**Well, you've cleared up a mystery—there are a lot of people who maintain that's the E Street Band on that record, so it's good to get that from the horse's mouth. So looking ahead, you'll be on the road the better part of the next year.**

Yeah, looks like it. I'll get a couple breaks when I can get back to the Temple of Soul, and I will be writing for the new album. Once the flow starts to happen, man, once you get that creative flow, it's just an amazing thing. Being on stage every night, you can

Getting frisky on the Rising tour: Is London ready for the Big Man?



**y sax—you could drive nails with it all day and play it all night**

tap into that and direct it in different ways, to different places. One of the things I like to do is direct it to writing—scriptwriting and music writing.

**Scriptwriting—what are you working on? And does that mean more acting for you as well?**

Well, I'm working on a TV series with a couple hot-shot guys in the business, and hopefully we'll get some funding with it and get going with it. *A Night at Big Man's* is kind of the working title. Hopefully we'll get it going. And I have a couple acting things, a couple of scripts I'm reading right now, so hopefully my acting career will take off again. I really enjoy doing that, it's so different. And it's very fun watching Stevie go out there, it's really great. *Silvio!*

**How different is Steve from Silvio?**

There's no difference.

**[Laughs] That's what I was afraid of.**

Silvio is trying to be Steve, that's what it is.

**Any chance you'll get a guest spot on The Sopranos?**

I doubt it—I don't want to get shot [laughs].

**Or your head cut off and stuffed in a bowling ball bag?**

I ain't going there! [Laughs] It's really cool, though. I'm really happy for him and the show.

**You have quite a schedule coming up with the E Street Band—anywhere in particular you're looking forward to getting back to over the next year?**

Yeah, I really love the European audiences, and I really dug Australia—I'm looking forward to going back to Australia. There's no place like the U.S.A., but just to go to all these different places, it's fun to see all these different audiences accepting what we have to say. And understanding it and getting the same emotions that we feel in the States, you feel like you never leave home.

**It's pretty remarkable that everything translates so well, even when there's a language barrier.**

Exactly. I remember when we decided to play East Berlin, and there were German flags and American flags all together, and just having fun—beyond the politics. Music is beyond politics. That's the beautiful thing.

**It's been nice to hear you guys, as Bruce put it, playing "for peace," in a time of impending war.**

Yeah. "What is it good for? Absolutely nothin'."

**To what extent do you think music has the power to change things like that?**

You get enough people who really believe in the music—and there are more of us than you really know—having an outlet, having a way to be able to say it and not be afraid, and know that you're not alone. And the more people who find out that they're not alone, the more powerful they become. And that's always going to make a change. Even if it's just music, it's something in common—and when people realize that we do have something in common, people start to realize that you do have the power to make a change. And a love for music is basically the most common thing that we have.

**There have been times when we've been able to see a clear connection between music and affecting change. Like the Amnesty tour in 1988—that had some very real effects.**

Exactly. Positive effects. And that's what it's all about. That's why we do it.

**Whether it's someone realizing that an organization like Amnesty International exists, and that they can make a difference there, or making donations to food banks.**

Or just that knowing that somebody cares. That there's help, that there's a way, that somebody is doing something other than oppressing you. Somebody out there is trying to do something for you. It gives you hope, and that's what we need: little glimmers of hope, little sparks of hope that become a flame. ➔



# DARK SUN'S ON THE RISE



## BRUCE SPRINGSTEEN AND THE E STREET BAND THE RISING TOUR PART II • OCTOBER / NOVEMBER / DECEMBER 2002

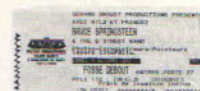
As *The Rising* tour ventured out of the U.S. for the first time, overseas audiences would get what one European fan referred to as "The Philly Treatment." Rather than reverting to the staid setlists of the early part of the tour, Bruce Springsteen and the E Street Band packed up their "Incident's" and "For You's" in their old kit bag—along with "a prayer for peace"—and extended their unique brand of goodwill to our compadres overseas. • Once around Europe and back for a second U.S. leg

in 2002, the *Rising* tour continued to balance dark with light. The E Street Band continues to shine—Nils Lofgren's new acoustic intro to "Countin' on a Miracle" has become a particular highlight, however brief. Bruce perfected more of his onstage shtick: wetting his knees for a running slide across the stage, testing the limits of the mic stand, adding snippets of R&B classics (like Major Lance's "The Monkey Time," or Aretha Franklin's "Rescue Me") to "Mary's Place." And with surprises on a regular basis, Springsteen succeeded in adding a little more release to the *Rising* tour's tension—even longtime encore songs, like the revived "Detroit Medley" or the obligatory "Santa Claus is Comin' to Town," still managed to astonish and delight when they appeared.

"Ramrod" became a full-blown event on the scale of "Light of Day," with false endings, booty-shakings, off-stage sneaks, and the comedy stylings of Springsteen and Van Zandt. "I think it's quittin' time!" Bruce screamed in Dallas, "Time to go back to the hotel and watch pornographic films!" At this point he's not fooling anybody, but it never matters as Steve inevitably declares: "It's Boss Time!"

And the Boss will have his way. While he's managed to make the *Rising* show a looser affair, and though the usual number of *Rising* songs has slightly decreased ("The Fuse" has gone from a regular to a rarity), Springsteen is still playing two-thirds of the new album nearly every night. That consistency has frustrated some fans, and "Into the Fire" still feels strange as a regular set-closer. But it's also that structure that allowed for Bruce's own strange sort of alchemy: allowing the music, light and dark, to speak to these uncertain times, and giving the show a weight that the reunion tour, for all its extraordinary performances, rarely attained.

Not everyone needs that from a rock 'n' roll show. But as *Backstreets* reader Christian Falck Olsen wrote us after the October 2002 concert in Stockholm: "On the last tour they seemed to just have a good time—which is fine, of course—whereas they now have cranked the intensity level up a notch or three, with the sort of hunger that wasn't as apparent three years ago. Bruce seems ten years younger, and the E Street Band is tighter than ever."



**OCTOBER 14  
BERCY  
PARIS, FRANCE**

**SOUNDHECK:** Includes "Further On (Up the Road)" as well as the basics, "The Rising" and "Lonesome Day," as Bruce and the band warm up for the *Rising* tour's first European leg.

**SETLIST:** The Rising/Lonesome Day/No Surrender/Further On (Up the Road)/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Backstreets/My Hometown/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams

**SOLO PIANO SLOT:** "My Hometown."

**NOTES:** "Backstreets" is called as an audible. Paris once again brings Elliott Murphy to the stage, playing guitar on "Born to Run." This first stop on the European swing is the only one to close with "Land of Hope and Dreams" without a bonus "Thunder Road."

**PRESS:** "THE BOSS HAS THE POWER." Neil McCormick in the *Daily Telegraph*:

RENÉ VAN DIEMEN PHOTO



...[Bruce Springsteen's] latest tour, which has just rolled into Europe after a stint on the road in the U.S., opens with "The Rising," the title track of his recent album. It is a big, climactic epic of death and redemption that, in anyone else's hands, would be a show-stopper rather than a show-starter. Where does he go from here, one wonders, as he wrings the last drop of sentiment from this blockbuster?

It is a question you find yourself asking throughout the show, as he segues from one tour de force to another, detonating potentially devastating emotional and musical explosions with exhausting frequency. Yet he always seems to have an answer tucked up one of those rolled-up sleeves. Judicious sequencing of old and new songs, together with inspired arrangements that give space for the individual components to breathe, allows Springsteen to take his enraptured audience on a rollercoaster journey....

**ROADHOUSING:** The encores started off with Bruce asking, "Are you ready to dance?" and the hard-rocking "Dancing in the Dark" had him doing a lot of pogo hopping at the end. "Ramrod" had lots of wild moments. Bruce started it with, "Let's roadhouse!" He rubbed the neck of the guitar against the mic stand, did a "robot dance" with Clarence, called Steven for the "Paris lights." Bruce swung his guitar on its strap all the way around his neck, a full 360 degrees—the guitar landed in front of him again, but upside down (he mimicked playing the backside of the guitar before turning it back again). He put his behind out to the audience to grab it. He and Steven did their "What time is it?" routine and, after quite a long pause and hollering from the audience, Steven answered: "It's Boss time!"

Before the show, we saw Elliott Murphy beside the stage with his son, so it was no surprise to us when Bruce called him onstage for "Born to Run." Elliott looked really nervous—I could see his left hand trembling on the guitar, and he played some wrong notes. Patti showed him that the chords were on the TelePrompTer next to her mic stand, and Elliott tried to play along with it. But there must have been some technical problems too, since Steven came and checked it, and started to laugh and shook his head. Bruce called Elliott to the center stage mic to sing along at the end. After the song Elliott told Bruce that he did not know what to play, and Bruce seemed to reply, "You played just fine." —*Jos Westenberg*

**PAIX OUT:** During the encores, after "My City of Ruins," Bruce paused and said, in (quite

good) French, that in the past he had written a song about Vietnam, and tonight he would play this song as "un symbol de la paix" (a symbol of peace). "Born in the U.S.A." was exemplary, fantastic, and a very powerful symbol indeed.

—*Karl Birtistle*

*Rising* *Two Minutes* *Mary's*  
*Consume* *Miracle*  
*No Surrender* *Home*  
*For You* *Arms* *In a Minute*  
*Empty Sky*  
*Missing* *Drive*  
*Sunny Day* *Ram*  
*Final Call* *BOB*  
*Worlds* *City*  
*Bad* *USA*  
*She's Home* *Land*



## OCTOBER 16 PALAU SANT JORDI BARCELONA, SPAIN

**SOUNDCHECK:** Includes a partial "Chimes of Freedom."

**SETLIST:** The Rising/Lonesome Day/Prove It All Night/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/She's the One/Mary's Place/Dancing in the Dark/Countin' on a Miracle/Spirit in the Night/Incident on 57th Street/Into the Fire//Night/Ramrod/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOTS:** "Spirit in the Night" and "Incident on 57th Street."

**BROADCAST NOTES:** From the opening "The Rising" to "Dancing in the Dark," 13 current tour standards went out over the European airwaves as *A Night with Bruce Springsteen and the E Street Band*. Presented by MTV Networks Europe, this was a commercial-free showing across MTV's ten feeds in Europe and VH1 UK, live-to-air in most cases. The concert broadcast was preceded by a one-hour *Countdown To...* special. In the U.S., 52 minutes of Barcelona footage later aired as a concert special on CBS.

**NOTES:** For the sake of the broadcast, "Dancing in the Dark" is moved to the main set for the first time, following "Mary's Place," as the final song aired live. "Night" trades off, taking an unusual place to open the encores. "Spirit" is a tour debut, this rendition later released as a live B-side on the "Lonesome Day" single. "Thunder Road" is an audible, closing the *Rising* show for the first time. On the setlist but not played: "No Surrender" (as an alternate for "Prove It") and "You Can Look" (an alternate for "The Promised Land").

**PRESS:** "IN EUROPE, UNCLE SAM ISN'T SO POPULAR, BUT THE BOSS ROCKS." Phil Kuntz in the *Wall Street Journal*: "...With all of Washington's saber-rattling about Iraq, the U.S. isn't very popular in Europe these days. But Mr. 'Born in the USA' himself is taking it by storm. Mr. Springsteen sold out seven 15,000-seat-or-so concerts in seven countries, most of them in minutes...."

Mr. Springsteen's current popularity is especially striking given the disdain many Europeans have for U.S. foreign policy. Sympathy over 9/11 has dissipated amid revulsion over what many consider unilateralist warmongering. President Bush is routinely ridiculed as stupid—"like a cartoon stereotype" representing "the worst side of the U.S. culture," says Jordi Beleta, 45 years old, sitting outside Barcelona's Palau Sant Jordi before the show. "Bruce is real. He's a street man."

Indeed, Mr. Springsteen's U.S. shows are inevitably exhilarating, but the Wednesday

concert was pandemonium, with fans exhibiting soccer-like hysteria. They didn't just wave or clap their hands over their heads for nearly three hours—they did that while jumping up and down in unison, a rhythmic, undulating sea of arms. Few speak English, but most sang all the words. Between songs, they chanted "oh, eh, oh, eh," prompting a comical jig from the star. Bare-chested men brandished their shirts in raised fists. On the floor, a woman egged everyone on—standing on top of the shoulders of a man on top of the shoulders of another man....

Mr. Springsteen himself is injecting a note of politics into his shows. "I wrote this song for the Vietnam War," Mr. Springsteen said in French on Monday and in Catalan on Wednesday, introducing "Born in the USA," his blistering if often misunderstood indictment of the indifference shown returning Vietnam vets. "I want to do it for you tonight for peace." Although Mr. Springsteen didn't mention the president in the concert, a front-page photo of Mr. Springsteen in Thursday's *La Vanguardia* was headlined, "The Boss sings for peace in the Palau [arena]—Springsteen presents *The Rising* and criticizes George Bush."...



## OCTOBER 18 PALAMAGUTI BOLOGNA, ITALY

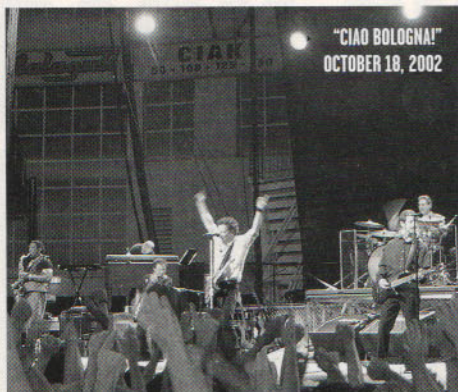
**SETLIST:** The Rising/Lonesome Day/Night/ Something in the Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/You Can Look (But You Better Not Touch)/No Surrender/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Backstreets/For You/Into the Fire//Stand on It/Dancing in the Dark/Ramrod/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOT:** "For You."

**NOTES:** The first encore begins with just Roy Bittan alone at the piano, playing a rollicking intro for the tour debut of "Stand on It." Elliott Murphy returns to guest again on "Born to Run." At the end of the show, the chanting of the crowd prompts Springsteen's return to the stage, where he accompanies the audience on piano for an extra "Thunder Road" coda. "Backstreets" is an audible. On the setlist but not played: "Lost in the Flood" (replaced by "For You").

**TOO MUCH FUN:** The day before the concert we were lucky enough to see Bruce in downtown Bologna. We requested "Something in the Night," a song that my friends and I had wanted to hear live for a long time, and he said, "Yeah, maybe." Sure enough, we were given the thrill of that special treat. The show was very rock 'n' roll oriented, very intense. Sometimes, perhaps, a bit too fun-oriented, with "Stand on





It, "You Can Look," "Ramrod," "Dancing in the Dark," and "No Surrender" in the same show. But that's just my taste—I'm the guy asking for "Something in the Night" and not "Rosalita."

—Giorgio Malucelli

**SING IT LOUD:** It was demographically a very young audience, 16 to 30, rather than the 30-plus you'd see Stateside. The audience knew every lyric to all the new songs, but didn't really get into stuff like "Backstreets" or "She's the One." Besides a great song selection, the most unusual part was the Italian fans doing their own harmony on the songs. During "Sunny Day," they kept humming the song long after it was over, and Bruce reacted by egging them on, then doing a "Ramrod"-ish extra refrain of the song long after it was over. The crowd was so loud singing back at Bruce during "Badlands," you couldn't hear the last part of the song, when Bruce starts playing guitar again. They drowned out the band! —Jeff Cohen

**FLAGS UNFURLED:** "Ciao, Bologna!" Those were the words that opened one of the best shows I've seen in 23 years—a phenomenal night. Everything I'd ever imagined about Italians at a

Bruce show was true, and more. I saw three people go out on stretchers by "Lonesome Day." Several more got pulled over the fence, but I lost count. There was no pit for 300, just a giant mosh pit. At one point, Bruce said, "Okay, everybody, take a step back so you don't all get... uh... how you say... *squished*." Up until then, he was speaking Italian and I didn't understand half of it.

When Bruce came back out at the end to accompany the audience on piano as we sang Clarence's "Thunder Road" sax solo, it was the most amazing moment of artist/audience connection I'd ever experienced. It gave me goosebumps and made my eyes well up. People didn't start hootin' and hollerin' when he came back out—no one missed a beat. We just kept on singing, and he sat down at the keyboard. It was such a beautiful moment, I thought church bells would start ringing... —Marietta Phillips

## CAMERAS ROLL FOR "THE REAL THING" IN BARCELONA

BY SALVADOR TREPAT

HERE IS A MAN that never ceases to surprise me. I go to a Springsteen show without any expectations of witnessing a truly special event. I refuse to go with high expectations and come out disappointed—that happened way too many times between 1985 and 1993. I prefer to be on safe ground. This is how I attended the first shows of the 1999 tour at Barcelona's Palau Sant Jordi, and I came home with more emotions than I could have ever expected—with feelings I haven't had since that first show in 1981 (and a few occasions during the great acoustic tour of '96/'97). Now *The Rising* was the reason for a new tour, and though I like the album I, again, had my doubts. I heard reports from the first shows of the tour, and they weren't really optimistic: identical setlists, and a performance that wasn't up to E Street standards. I preferred not to judge prematurely and wait for the real thing. And it arrived.

October 16th, Barcelona, back at Palau Sant Jordi. Tickets for the show sold out in a matter of hours in early September, and there was much anticipation with MTV broadcasting part of the show. The lights went off a few minutes after nine, and the venue exploded. It was clear from the beginning that the audience was already at his feet. "The Rising" and "Lonesome Day" opened, but it was a blistering "Prove It All Night" that set the place on fire, followed by the crowd-pleasing classic "Darkness on the Edge of Town."

Rising  
Lonesome  
Darkness  
Empty Sky  
Miserable  
Sunny You Got It?  
Wreck  
Bad

She's the One  
Mary's  
Dancing in the Dark  
You're Missing

The feedback from the audience was outstanding. A few, very welcome words in Catalan asking for quiet brought silence to the huge arena, leading to the emotive duo formed by "Empty Sky" and "You're Missing."



From then on, a continuous *tour de force*: the joyous "Waitin' on a Sunny Day" preceded the always inspiring "The Promised Land," and "Worlds Apart" segued into the frenzy of "Badlands" and one of the most powerful moments of the show, with a version of "She's the One" that hasn't sounded this good since 1978. It was amazing—another dream come true. Unstoppable. The band showed their skills during the next number, "Mary's Place," and Reverend Springsteen took the stage to preach his gospel, but the spark that started the fever at Palau Sant Jordi was the new rockin' version of "Dancing in the Dark." After a few hesitant moments of chatter with the band he took the mic to announce: "One more for MTV!" and got everyone to dance. That was all for the MTV viewers, but after the

laconic "Countin' on a Miracle" we got one of those moments one thinks one will never have the chance to witness. Bruce relaxed, sat down at the piano and played not one piano song, but two. First a great solo version (mistakes included) of "Spirit in the Night" that emotionally transported us back to Asbury Park in his early days of '73. And then the moment I've dreamt of for years, if not decades: I was finally seeing Bruce play "Incident on 57th Street," my favorite song, right there, less than five meters from my spot near the stage (right behind the piano)—in my hometown, in my own neighborhood. Nothing can top that, and I'll be even more spoiled when he comes back to Barcelona.

If that wasn't enough, a heart-stopping, thunderous attack on "Night" opened the encores in grand style. "Ramrod" was delirious, and "Born to Run" was definitely the best version in ages—those guitars! "Born in the U.S.A." was another blast: deafening and powerful, it smoked. The band sounded like a perfect rock machine. This was no doubt the best Bruce Springsteen show I've attended since the *River* tour (the acoustic tour aside; it belongs in a different category). This was not Boston, or New York, or Philly, but we got the same treatment.

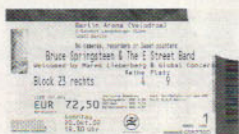
The show has had a big impact on Spanish fans and the press alike. There were tons of articles, front covers, and TV news coverage... for weeks. It has set a standard few artists will be able to surpass—even Bruce himself. Nando Cruz, a local journalist, summed up the show with these words: "The show is over and it doesn't matter if you can't find a taxi, if it's raining, if the bed is cold or if you have to wake up early the next morning. His songs have made us feel good. They have saved us. That's what music is for, that's what Bruce Springsteen is for."

Salvador Trepas is Editor of the Barcelona-based Point Blank magazine and Executive Producer of a forthcoming Springsteen tribute album, *Light of Day*, to be released Spring 2003.





ELLIOTT MURPHY TAKES A FIRST STAB  
AT "BORN TO RUN" IN PARIS  
OCTOBER 14, 2002



## OCTOBER 20 VELODROM BERLIN, GERMANY SETLIST: The Rising/Lonesome Day/The

Ties That Bind/Atlantic City/Empty Sky/You're Missing/Waitin' on a Sunny Day/No Surrender/Two Hearts/Worlds Apart/Badlands/She's the One/Night/Mary's Place/Countin' on a Miracle/The Promise/Incident on 57th Street/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOTS:** "The Promise" and "Incident on 57th Street."

**NOTES:** The first three songs are broadcast live on German radio. "Two Hearts" is an audible, called with chest-punching hand signals to the band. The tour debut of "The Promise" is played by request and segues directly into "Incident." In the crowd: Prince.

**PRESS:** "WARM WELCOME IN BERLIN, DESPITE ROCKY U.S.-GERMAN RELATIONS." Erik Kirschbaum for Reuters: Bruce Springsteen made a contribution to repairing tattered German-American relations on Sunday with a riveting rock concert and polished German phrases not heard since John F. Kennedy called himself a Berliner. The veteran American rocker helped patch up some of the damage caused by U.S. anger over the German government's staunch

opposition to war against Iraq.

Speaking in surprisingly clear German to the crowd of 15,000, Springsteen delighted the sold-out arena with his usual sweat-filled marathon effort of nearly three hours and an appeal for peace.

"Guten abend Deutschland (Good evening Germany)," Springsteen said with an American accent that recalled Kennedy's stirring "Ich bin ein Berliner" 1963 speech of solidarity to the people of West Berlin shortly after the Berlin Wall was built. "Are you ready to sing?" Springsteen added in practiced German that triggered roars of approval.

Although Springsteen did not mention the friction between George W. Bush's administration and the German government following Chancellor Gerhard Schroeder's outspoken opposition to any American-led "military adventures" in Iraq, he made sure the crowd understood his message.

"I wrote this song about the Vietnam War," Springsteen said as he introduced "Born in the U.S.A.," his anti-war anthem. "I want to do it for you tonight for peace."...

"America can keep Bush but Springsteen can come back here as often as he wants," said Rumen Milkov, 36, who saw his first Springsteen concert with 160,000 other East Germans in East Berlin in 1988—just a year before the Berlin Wall collapsed....



## PRACTICE, PRACTICE ELLIOTT MURPHY GETS IT RIGHT

I SANG "BORN TO RUN" twice with Bruce: once in Paris and once in Bologna. It's a beautiful song, a true anthem for my generation, but not so easy to play on the guitar, and that first time at Bercy in Paris I was lost about half of the time. I'll tell you a secret: during my whole professional life I've had a recurring nightmare of being onstage with the Rolling Stones or Bob Dylan or the Beatles or even Bruce, and being lost, my guitar not working, not knowing the song, my clothes falling off. And this night in Paris it happened for real in front of 17,000 people. Well, sort of, I mean my clothes didn't fall off, but it was a true trial by fire. But that night after the show, after the party where everybody said I did fine, I went home, found the song on the internet, and rehearsed it for three days. So when I saw Bruce again in Bologna I told him that I was ready this time, and he was gracious enough to give me another shot and allow me to redeem myself in front of the formidable E Street Band. And I did. Not one mistake. After I got off stage, Little Steven looked at me and pointed his finger and said, "You practiced!" It was the best compliment I could ask for. And since that night, that nightmare hasn't come back. Have I broken the spell? —Elliott Murphy

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# LITTLE STEVEN DOES "THAT EUROPEAN THING"

## INTERVIEW BY GARY GRAFF

ONE OF THE CRUCIAL ELEMENTS of the E Street Band reunion during the past four years—actually since it re-assembled to record new tracks for the *Greatest Hits* set in 1995—has been the presence of Steve Van Zandt. Little Steven. Miami Steve... Or whatever we choose to call him.

Linking not only to the E Street days of *Born to Run* but all the way back to some of Bruce Springsteen's early bands, Van Zandt's presence in any E Street-related endeavor imbues it with the kind of credibility and richness that only a genuine history can bring. During the 1999-2000 reunion tour and the 2002 dates for *The Rising*, Van Zandt has quickly re-established himself as Springsteen's chief on-stage foil and a versatile component of the sound, whether on guitar, mandolin, or vocals. So it's not surprising that "the gypsy" is in fine spirits when *Backstreets* reaches him at his hotel room in Bologna, Italy, the day after the group's show from Barcelona, Spain, was broadcast across Europe. Ostensibly talking about his wildly successful syndicated radio show, "Little Steven's Underground Garage," Van Zandt also shared a few thoughts about the current tour, especially how it differs from its predecessor.

### How did the broadcast go?

Rather incredible, I must say. You know, at this stage of the game we're used to doing things well; obviously, we work hard at it. And this just went to some other place. It was one of the most extraordinary audiences in the world, just one of those freaky things where you do a great show the same night they're doing a live broadcast. Usually that doesn't happen.

**In your case, however, it has. Think of *No Nukes* or *Live in New York*.**

Well, you'll do a good show with a live broadcast or a film crew there. They're usually good. But very rarely are they great for some reason. This was an exception to the rule; everything just came together. It was only the second show in Europe, and the first show in Europe was fantastic, in Paris. But Barcelona, forget it; they were berserk!

**Is it something we're ever likely to see back here in the States?**

I don't know. It felt so good to me on stage, but who knows. I would know when I see it. Sometimes you might get fooled by how it feels and what it actually is. I wouldn't rule it out as a possibility; I would guess that if it looks and sounds half as good as it felt, they may find some way to get it back to the States. It's different, man. The audi-

ence is different, the vibe is different. There's something different about it that I think American audiences would love to get a chance to see. You don't get a taste of that European audience that often in America. I don't think people see what actually happens over here.

**Isn't that one of the reasons you're doing the general admission floor concept?**

Yeah. You get a little more of that European thing that way. We were trying to capture some of

combination of summing up what you had done, and yet changing arrangements and playing songs you hadn't played before and trying to in some way create this thing that has been around but is yet still vital and can be new and relevant at the same time. It's a bit of a challenge, really; most bands at this point who have been around for awhile, the emphasis is not so much on being relevant in the present tense. But it was a very big concern of ours, a very big interest of ours, to do just that. And that worked very well, I thought. It was just

wonderful. But at the same time it felt rather definitive; it was "Okay, this is who we are. This is who we've been. This is who we are today. Here's a little taste of the various periods of the past you may have missed, and here are some of the new wrinkles.... We're still kinda having fun with this."

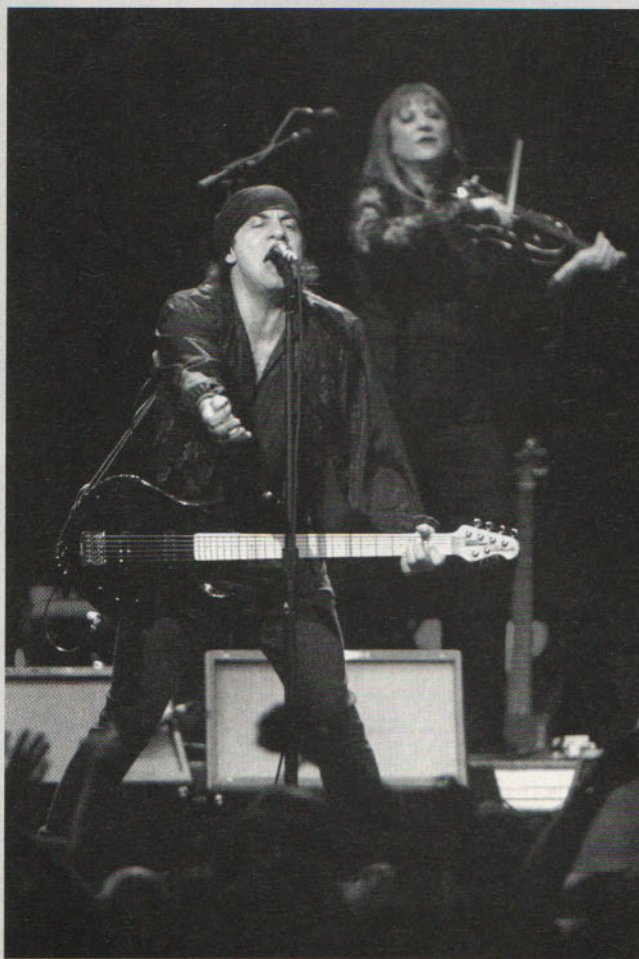
And now here comes a new album, and it's a very different thing. The new album is very much a big part of the show—a bigger part of the show than any new album normally would be. We're probably playing ten songs from the new album, like half the show. And that's very unusual for a band at any time to do something like that.

**It's a real test of the audience, too. Were you initially concerned about throwing so much new material at the fans—especially after the reunion tour?**

The people who are coming to the show obviously are coming to hear the new album. It's really, really nice to see that, and a bit of a gamble that we took that paid off, saying, "Look, we're still a working band. We are not content in any way." And we really made that as clear as we could on the reunion tour without having a new album. We made it as clear as we could that we are not gonna just coast on the past. Now we've lived up to our word. We lived up to our promise we sort of implied, by putting out a new record and making it an absolutely central part of the new show. It's great just on that level alone, then you get to the content of the new album and you have a whole other thing going on, a certain depth. It may be going a little bit deeper than anything we've ever done. So the audience is responding.

**Was it a challenge to then figure out which of the older songs would be appropriate to work alongside the material from *The Rising*?**

We always include a rather wide spectrum of emotions in the show. But I think in some cases, this show hits some of the deeper places. I think people are... they're crying. They're laughing. It covers a whole range. It's very rewarding. And people who were wondering whether this sort of theme, this subject matter, would translate in Europe, well, Bruce is a good enough writer where the stuff works metaphorically. It could be about loss or whatever in general, and Europeans are



that sort of European excitement, which is all general admission pretty much. The whole floor always has been; maybe the whole gig, I don't know. But what happens is you get the most crazy and enthusiastic people up front. It just makes for a really exciting energy exchange that you didn't have in the States in the same way. So we're trying to grab some of that energy, and it's been working great. I like it.

**How different has *The Rising* tour been from the reunion tour?**

It really does feel different, which is good. The reunion tour, really, was a reunion tour [laughs] and a rebirth tour, which [Springsteen] talked about. It felt like a summing up of 25 years, and it was wonderful. It was really kind of a very interesting, odd



responding as well as you could hope.

**People were surprised at how static the setlists were during the first weeks of the tour, though they've since expanded quite a bit. What's the story there?**

I think we spent the first few weeks learning the show, learning the album, learning how to play the album, learning how the album would translate live. It's stuff you think you know—you think it's gonna work this way or that way, but until you get there and jump in, you really don't know; the audience is going to tell you. So the first few weeks we pretty much wanted to get that thing as good as we could get it and then start judging it, which is why it didn't change that much the first few weeks. Then, after that, the audience becomes a big participant and you start to open things up and see what works well with other things.

**Is there a sense now that anything goes?**

We really stay quite flexible. At this point, the new songs are so well integrated that we're playing them in a way that we play everything that we've been doing for years. It seems like they've always been there now. And there are different combinations of songs we find work. It's just easier to be flexible about it now that we sort of know the songs.

**So what does 2003 hold in store?**

Well, we're gonna continue. We're gonna step things up, really. This first four months was really just a quick-hit warm-up; the real tour is gonna start in March-April, I think. We're gonna really start camping out in cities; right now we're doing nothing but one-nighters, literally. We have not done two shows anywhere... just sort of introducing the record to as many different cities as we can. If we start our usual thing of camping out for two or three nights in every city, by the time we get to some towns it'll be a year and a half later. So we're just trying to cover as many of the major cities as we could in the first four months, and then we'll fill in what we miss and continue to play throughout [2003].

**I notice Silvio survived the latest season of *The Sopranos*.**

[Laughs] Yeah, well, we're taking bets. Tune in next [season].

**They're never gonna kill you off, because then they wouldn't be able to get free tickets to E Street Band shows.**

That's right! [Laughs] They're no dummies.



STRAIGHT OUTTA THE GARAGE:  
THE HIVES HANG WITH STEVEN IN STOCKHOLM



## OCTOBER 22 AHOY ROTTERDAM, THE NETHERLANDS

**SOUNDCHECK:** Includes "Human Touch" and "The River."

**SETLIST:** The Rising/Lonesome Day/No Surrender/Prove It All Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/She's the One/Bobby Jean/Mary's Place/Countin' on a Miracle/For You/The River/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOT:** "For You," an audible, with Patti and Soozie on backup vocals.

**NOTES:** Kevin Buell's birthday, with the audience singing "Happy Birthday" to him when he appears on stage. The tour premiere of "The River" is a solo acoustic version, played by request. "Bobby Jean" returns to the set for the first time since August. On the setlist but not played: "Human Touch" (replaced by "For You") and "The Fuse" (replaced by "Prove It All Night").

**MISTAKES WERE MADE:** Bruce came out with "Hallo Nederland!" He started his solo in "The Rising" too late, and he laughed it off to Steve. It was the first mistake of the evening, and it set the tone for more. During "Waitin' on a Sunny Day," while doing the slide across the stage, Bruce bumped hard into Clarence and rolled over (later he laughed at Clarence because of this little accident, and on "Mary's Place," the sliding went well). Bruce took a sunflower from the first row and placed it behind his ear, walking around with it. Really a strange sight, since the flower was about a yard long, but he balanced it well. A big error came during the reprise, after the audience singing. There is a chord change, and one half of the band played it, the other didn't. It sounded like a mess, and Bruce called for the band to stop and do it again. The second time, they got it right.

Bruce got the 12-string acoustic and the harp rack for "The River." He said that he got a note from a woman with the request, since she was at the show with her new boyfriend who was a Metallica fan, she asked him to play this song. He also said he had not played it yet on this tour and he hoped to get the harp part right. The intro was done on guitar alone (think acoustic "Born in the U.S.A.," but without the slide). A nice rendition, but not great.

On "Into the Fire," I thought the energy was completely gone, and the band was drained. Luckily, they got it back for "Dancing in the Dark" and the mad "Ramrod," which was the best one I saw. After "Thunder Road" he said, "See you in the spring!" —*Jos Westenberg*

## OCTOBER 24 THE GLOBE STOCKHOLM, SWEDEN

**SOUNDCHECK:** Includes "Jackson Cage."

**SETLIST:** The Rising/Lonesome Day/No Surrender/Jackson Cage/The Fuse/Candy's Room/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Worlds Apart/Badlands/Gloria/She's the One/Mary's Place/Countin' on a Miracle/Incident on 57th Street/For You/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOTS:** "Incident on 57th Street" and "For You," both played by request (replacing "The River" and "My Hometown" on the setlist).

**NOTES:** The spontaneous tour premiere of "Gloria." In the crowd: members of the Hives.

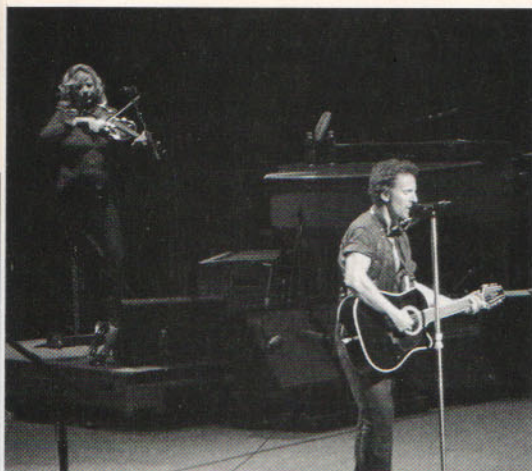
**LIVE IT/SHOUT IT EVERY DAY:** Saying that "No Surrender," "Jackson Cage," and "Candy's Room" were incredibly fantastic is just stating the obvious. The best thing about the whole show was that the new songs worked as well as they did. I was floored by the mournful beauty of "Empty Sky," the explosive intensity of "The Rising," the tense and smoldering "The Fuse," the joyous "Waitin'," and the powerful and guitar-heavy "Worlds Apart."

But the absolute high points were, of course, "Gloria" and the solo piano "Incident" and "For You." "Gloria" emerged only because the crowd would not stop singing the "Badlands" riff. Bruce started over once, then twice, and as he started it a third time, you knew something was about to happen as he was facing Max. And even as he started singing "Gloria," the crowd would not let go of "Badlands" until the "Her name is G!" part. It was amazing—even better than when "Fire" popped up in "Tenth Avenue" in Stockholm three years ago. Going straight into "She's the One" was only natural, and it worked beautifully. During "She's the One," Steve disappeared, and Bruce didn't notice until they had started "Mary's Place." He asked Patti and Clarence where he was, and then told us that Steve had an "international problem." He then started looking for Steve under the mic stand, under Steve's amps and Roy's piano, going "Stevie? Stevie?..." It was hilarious. When Steve finally reappeared, he looked embarrassed.

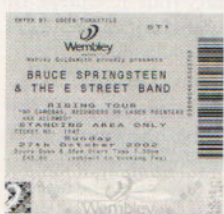
There were no tour premieres in the slot between "Countin' on a Miracle" and "Into the Fire," something we'd almost come to expect based on the other Euro setlists, but I don't think too many people were disappointed with "Incident" and "For You," both requests from signs in the crowd (Bruce does pay attention). Seeing and hearing Bruce play the piano in an arena was tremendous—I never thought I'd live to experience that. —*Christian Falck Olsen*

JEWEL'S PHOTO





**LONDON CALLING:** Springsteen and the E Street Band reach "heights of industry and achievement" at Wembley Arena—and that's just the knee-slide.



## OCTOBER 27 WEMBLEY ARENA LONDON, ENGLAND

**SOUNDHECK:** Includes "The River," "Tenth Avenue Freeze-out," "American Skin (41 Shots)," "4th of July," "Asbury Park (Sandy)," and "Human Touch."

**SETLIST:** The Rising/Lonesome Day/No Surrender/The Fuse/Jackson Cage/Empty Sky/You're Missing/Waitin' on a Sunny Day/Does This Bus Stop at 82nd Street/Worlds Apart/Badlands/She's the One/Night/Mary's Place/Countin' on a Miracle/The River/Incident on 57th Street/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road

**SOLO PIANO SLOT:** "Incident on 57th Street."

**NOTES:** The final show of the 2002 European swing. "Jackson Cage" is played by request. "The River" is performed in a largely solo-acoustic version, though it also features Soozie on violin. In the crowd: Ringo Starr, Barbara Bach, John Lydon, and Paul Weller.

**PRESS:** "THE BOSS IS BORN TO RUN AND RUN." David Sinclair in the *Times*: When Bruce Springsteen reconvened the E Street Band in the summer of 1999, ten years after he

had first broken up the party, there was much rejoicing but also certain nagging doubts as to what the future might hold.

With virtually no new material at their disposal, were they about to turn into a heritage rock 'n' roll act like The Who or the Stones, always a blast to catch live on stage, but essentially trading on past glories?

The release of *The Rising* earlier this year, an impassioned and articulate response to September 11, has emphatically saved them from such a fate. Having topped the charts in both Britain and America, the album has sold well over a million copies in Europe, and this was the last of seven shows, one in each of seven European countries, all of which sold out in minutes.

Not only has *The Rising* revitalized Springsteen's career but, from the moment the E Street Band burst into the title track at Wembley Arena last night, it was clear that it has also galvanized this extraordinary group to new heights of industry and achievement....

**KEEP ON LOVIN' YOU:** What a night! The fun began with "Jackson Cage," which Bruce introduced as "...a request for this guy here, and this guy—they've been following me around with this sign—this is for them." Next, as Bruce was pausing to ask for silence before "Empty Sky," a familiar voice was heard in the crowd yelling out, "Bruce, I still fookin' love you!" Bruce

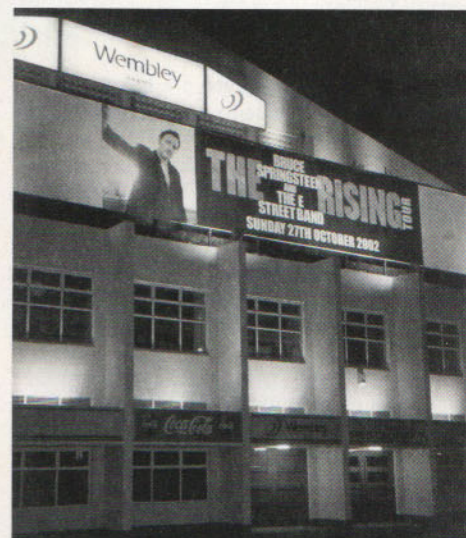
paused, with a wry smile on his face, as he recognized this guy (who has yelled out similar things at almost all previous UK shows since the beginning of the *Tom Joad* tour). It was still funny! "Oh no," Bruce said, smiling. "Too much love drives a man insane—Jerry Lee Lewis said that!" It was a great moment, and there followed an almost reverential silence for "Empty Sky" and "You're Missing," an absolutely beautiful brace of songs.

After a joyous, raucous "Waitin' on a Sunny Day," Bruce called out "Lights! Lights on the people—I must see the people!" Lights came on to the crowd, and I think that "Bus Stop" was pretty well unexpected. Clarence played some great sax. By now this had become a really loose, spontaneous show, with a tremendous feel-good factor.

And the fun continued with the band introductions: Roy has "ten magical fingers with no mercy," Steve is "the only man comfortable anywhere in the world in his pajamas," and then we had "Dan Federici, born in 1950, and sent to Switzerland to teach them how to play accordion!" Finally Bruce smiled, clearly aware of his own history in this town, and introduced Clarence by declaring that "London is finally ready for... the next king of England!... I have seen the future of the whole fucking thing and it is the Big Man!" —Karl Birtbisle

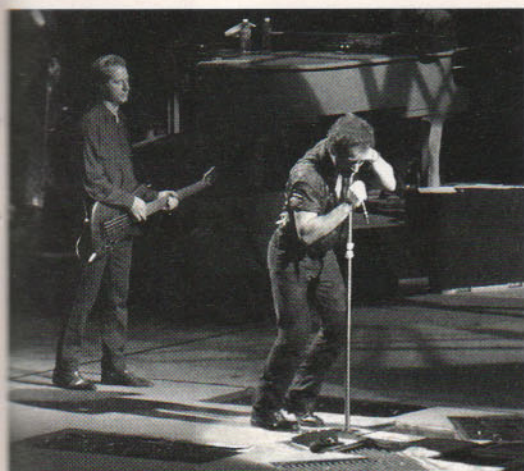
"I LOVE GOING TO EUROPE. I feel really at home there. The band loves playing there, and there was something particularly powerful about those shows. When we came out in Paris the first night, the audience was just... it caught the whole band by surprise. Those audiences actually have a pretty complex view of the philosophical roots of the band. They hear us as a very specific voice of where we're from, and at this point that voice is not easily blurred or made simplistic or jingoistic. They distinguish the voice of our band, say, from the current administration's foreign policy.... I think people are attracted to American energy and an optimism that's tempered by criticism. Also, they have a sense that the basic values in our songs transcend national boundaries, and people relate to those values as the strengths of the States."

—Bruce Springsteen as told to Anthony DeCurtis  
(Rolling Stone #911, 12/12/02, "People of the Year")



MURIEL KLESTERLEE PHOTO



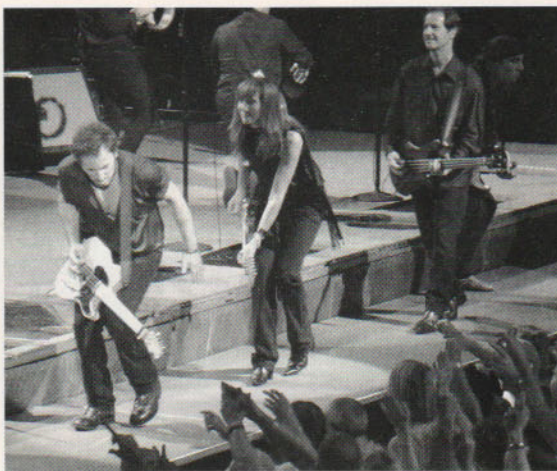


## NOVEMBER 2 TRADEWINDS SEA BRIGHT, NJ

**SETLIST:** With Joe Grushecky and the Houserockers: I Can't Turn You Loose/Never Be Enough Time/Homestead/96 Tears/Wild in the Streets/Fire/Pumping Iron/Boom Boom/Light of Day/The Twist-Peppermint Twist Medley

With Gary U.S. Bonds: Jole Blon/Quarter to Three/Havin' a Party

**NOTES:** The night before the *Rising* tour's U.S. dates are to resume, Springsteen takes a break from arenas to rock a small club for a good cause. The third annual Light of Day Benefit brings together another host of Jersey-style rockers to benefit the Parkinson's Disease Foundation (and celebrate organizer Bob Benjamin's birthday). Springsteen (sans E Street Band) was a surprise guest, playing for nearly an hour with Joe Grushecky and the Houserockers, joined by other guests including Garland Jeffreys and Gary U.S. Bonds. In the midnight hour, Bruce returned to the stage during Bonds' set [see sidebar, page 35].



arrangement debuted in Fargo (9/29/02), with, as reader Tom Crotty writes, "a cowboy-hatted Bruce turning the American Airlines Center into a sawdust-floored juke joint."

**PRESS:** "SPRINGSTEEN TAKES SPIRITED ROMP ONSTAGE AT AAC." Thor Christensen in the *Dallas Morning News*: Bruce Springsteen's show at the American Airlines Center felt like an arena-rock version of a New Orleans jazz funeral: a little bit of mourning, followed by a whole lot of dancing and carrying on.... somber moments and all, the show was the Boss at his most jubilant. Playing the first night of the second leg of his U.S. tour, the singer retooled the set list, deleting several *Rising* tunes, adding some upbeat oldies and rediscovering his inner ham.

His voice was in fine rasp on rockers like "Dancing in the Dark" ("a New Jersey two step," he dubbed it) and "She's the One"... and he teamed with Dallas-based rocker Don Henley for a spirited run through "I Fought the Law" (a reference, perhaps, to the Eagle's recent battles with music biz rule-makers?).

But the real surprise was how fun and frenetic some of the new tunes were. On record, "Mary's Place" and "Waitin' on a Sunny Day" sound like filler, but in concert they turned into wicked soul showstoppers, and the fiddle-fired "Lonesome Day" turned into Appalachian R&B....

## NOVEMBER 4 COMPAQ CENTER HOUSTON, TX

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/Atlantic City/Empty Sky/You're Missing/Waitin' on a Sunny Day/Does This Bus Stop at 82nd Street/No Surrender/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/For You/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Working on the Highway

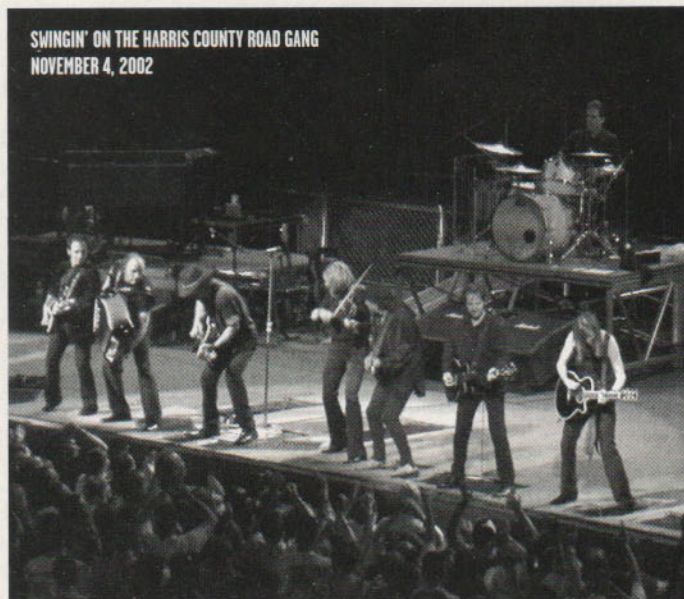
### SOLO PIANO SLOT: "For You."

**NOTES:** Dean Martin's "Houston" plays on the P.A. after the show.

**PRESS:** "RISING TO THE OCCASION, THE BOSS BRINGS NEW MESSAGE TO HOUSTON." Michael D. Clark in the *Houston Chronicle*: ...Not once during the 2-1/2-hour set was the tragedy of the Sept. 11 terrorist attacks mentioned by name. The survival instinct that spread across this country, however, is captured in the songs from *The Rising*. Monday night it was spread out across one end of the Houston Rockets' home court to the delight of a crowd of thousands....

Unlike the reunion tour, Springsteen did have new music—and a new message—to preach. He abridged it for the show but still went through the stages of recovery he conveyed through the album. "Lonesome Day" was played with terse notes that rang like the shock of witnessing something unbelievable. It was followed by "The Ties That Bind" and "Atlantic City," a rarity and a hit that both fit well with the notion of recovery that permeated *The Rising*....

The day before Election Day, Houstonians couldn't have asked for a more entertaining inducement to be pro-active in the nation's politics.



MICHAEL GROBOIS PHOTO



## NOVEMBER 3 AMERICAN AIRLINES CENTER DALLAS, TX

**SOUNDHECK:** Includes "Working on the Highway" and several runs through "I Fought the Law."

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Night/Further on (Up the Road)/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Incident on 57th Street/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/I Fought the Law/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Working on the Highway

**SOLO PIANO SLOT:** "Incident on 57th Street."

**NOTES:** The second U.S. leg begins. For the first time on the tour, "Worlds Apart" is not played, replaced by "Further On (Up the Road)." A five-song second encore brings special guest Don Henley to the stage for "I Fought the Law" (a song played the same night on the pre-recorded *Little Steven's Underground Garage* broadcast). "Working on the Highway" closes out the show in the same "hootenanny"



# NOVEMBER 12 U.S. BANK ARENA CINCINNATI, OH

*Handwritten setlist:*  
American Skin (41 Shots)  
The Rising  
The Ties That Bind  
Darkness on the Edge of Town  
Empty Sky  
You're Missing  
Waitin' on a Sunny Day  
Does This Bus Stop at 82nd Street?  
Night  
Worlds Apart  
Badlands  
She's the One  
Mary's Place  
Countin' on a Miracle  
My Hometown  
Into the Fire  
Dancing in the Dark  
I'm a Rocker  
Born to Run  
My City of Ruins  
Born in the U.S.A.  
Land of Hope and Dreams  
Ramrod  
Solo Piano Slot: My Hometown

## SOUNDCHECK:

Includes "Murder Incorporated." Some fans are able to hear the soundcheck when, as a safety precaution, the general admission line begins entering the building earlier than usual.

## SETLIST:

American Skin (41 Shots)/The Rising/Lonesome Day/The Ties That Bind/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/Does This Bus Stop at 82nd Street?/Night/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/My Hometown/Into the Fire/Dancing in the Dark/I'm a Rocker/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Ramrod

**SOLO PIANO SLOT:** "My Hometown."

**NOTES:** With three shows postponed (Austin, Columbus, and Indianapolis) due to Clarence Clemons' surgery for a detached retina, Cincy is the band's return to their fall schedule. Their first concert since November 4 is Cincinnati's first general admission show in nearly 23 years. It's also notable for an ongoing boycott effort in Cincy—not by those opposing the G.A. plan, but by civil rights activists protesting police brutality. Springsteen opens with "American Skin" for the first time, dedicated to "the people and organizations in the city that are working for a just Cincinnati and a just America." The tour premiere of "I'm a Rocker," by request from a sign-holder (in place of the setlist "Glory Days").

**PRESS:** "SPRINGSTEEN URGES CITY TO HEAL ITS RACIAL RIFT." Rick Bird in the Cincinnati Post: The return of festival seating to Cincinnati passed the test, Bruce Springsteen challenged the city on its racial issues, and fans got another stirring performance from the man who practically invented the arena rock concert.

Bruce Springsteen and the E Street band played a nearly sold-out U.S. Bank Arena, opening his show with a passionate speech about racism, seemingly lending his moral support to local groups who had urged him to boycott the city because of its perceived racial injustices.

"As a young man I saw (racism) up close in my own hometown. While there have been many improvements since then, the core fact of racism continues to this day at all levels of our society," Springsteen said before playing a note.

Meanwhile, the venue saw its first festival seating at a rock show since the 1979 Who concert tragedy. Eleven people died in a crush that night when doors opened late for the crowd of 20,000 and concert-goers surged into the building, then known as Riverfront Coliseum.

The return of limited festival seating Tuesday came off without a hitch. Along with 15,000 reserved seats, 1,800 general admission floor seats were sold for the show. "We had advance entry at quarter till six and that went very smoothly with 300 people. They were wrist-banded and searched," said police spokesman Jim Whalen. "The regular doors opened at six, right on time. People entered peacefully with no problem."

Police reported only one arrest—a 50-year-old man who was charged with assault after biting another man on the thumb during an argument....

Those urging a boycott of Cincinnati over the city's racial issues had a presence with a couple dozen protesters at entrances around the building. Boycott groups had urged Springsteen to cancel his date.

On stage, Springsteen acknowledged he had been contacted by several groups "who are trying to combat the segregation, economic apartheid and racism that exists."

While he didn't address why he chose to ignore the boycott, Springsteen drew cheers from the crowd when he said, "I wrote a song a couple of years ago about what happens when we stop communicating with one another and when that noncommunication becomes systematic."

Springsteen then opened the night with his powerful song "American Skin (41 Shots)"—about the New York City police shooting of an unarmed immigrant—dedicating it to "not just Cincinnati but for the country we'd like to see our children grow up in...."

**A DARK RIDE:** In the city where Robert Mapplethorpe and Larry Flynt are enemies number one, Bruce's racial harmony message fell on deaf ears. His comments were initially greeted with boos (granted, the boos were more than likely aimed at the protesters), followed by deafening silence. This, followed by "American Skin," was a bit of a downer of a way to start a show. If the 'Nattians had been more receptive to the message, it might have worked okay. But things started to cook eventually. "Bus Stop" and "Night" were the first high points. The highlight of the show was a truly rocking and somewhat spontaneous encore, with the request-by-sign for "I'm a Rocker" on the front end, and an endless "Ramrod" to close things out. Bruce and the band left the stage for a brief period, leaving only Roy to do some solo work on piano, while the band snuck around the back of the stage in the dark and reappeared by usher penlight in Bruce's face. A really great way to end what started out as something of a dark night. —Doug Baker

**SETTING THE TONE:** What an amazing show. From the moment Bruce walked out on stage with the yellow Tele, I knew something special was ahead. The powerfully blistering "American Skin" set the emotional tone for the evening—they attacked every song. The stakes had seemingly been raised, and Bruce and the Band came to play. I had a feeling "Ties That Bind" was gonna be played in the fourth slot, given the fact that "American Skin" opened the show. I love Clarence's solo and Max's fills on

this baby. "Bus Stop"/"Night"—damn, what a one-two punch! Great intro to "Bus Stop," and "Night" simply rocked. "My Hometown" was beautiful. It worked just right, thematically, and what a treat it is to see Bruce play piano. Bruce and the Band nailed "I'm a Rocker," and it was utter chaos! To the gentleman from L.A. with the sign: Thank you. —Kirk Marley

**BEGGING FOR IT:** For the longest time I have been dying to see Springsteen play "I'm a Rocker." Knowing I would be close enough, in G.A., and being 6'6", I figured I had a chance for him to read my request. My friend Jon and I went to Walgreen's and got poster board, a neon color to get Bruce's attention, and I wrote, "I came 2,000 miles to BEG for 'I'm a Rocker,'" nice and boldfaced. Prior to the show, a few people in the G.A. line said I should have asked for a different song, such as "NYC Serenade," or "Incident," to name a few. It got so annoying, finally I sarcastically remarked, "Why don't I ask him to play 'Baby I,' or 'That's What You Get'?"

I was standing front row, directly in front of Clarence. As the show went on, I didn't want to annoy Bruce with the sign, so I waited until he finished "Into the Fire." But he didn't see it and went off stage. When they came back on, I held it up again. Clarence saw it and gave me the thumbs-up, but Bruce didn't seem to see it. I figured there was no chance at that point. But Jon grabbed the sign and told me to keep it up until he sees it or the show ends.

I held it up once "Dancing" ended, and I caught Bruce's eye. Bruce looked directly at it, kind of reading it out loud but not into the mic. Just before he walked over to get the sign, he said into the mic, "Let me see that sign." He came over and took the sign from me. He read it out loud and asked where I was from. I yelled, "Los Angeles!" He said, "Los Angeles, huh?... I'm not sure. We've only played it a couple times," and he was urging me on to actually beg. So I did. I was pleading with him, and he was cracking up, as was the rest of the band.

The crowd was going nuts. Finally, he said he'd give "I'm a Rocker" a try. It was amazing. He went over to Roy's piano and was playing it with his feet. He did use the TelePrompTer but was right on the whole time. He sang the last chorus right in front of us and he was pointing at us the rest of the song. It was a lot of fun, and definitely made up for the canceled shows that I had originally flown in for.

—Jason Berkley

**usbank arena**

formerly FleetCenter

November 7, 2002  
FOR IMMEDIATE RELEASE

Contact: Morrell S. Waleigh  
(513) 421-4111 ext. 109

**BRUCE SPRINGSTEEN & THE E STREET BAND**  
At U.S. Bank Arena Nov. 12 as scheduled

CINCINNATI, OH – Bruce Springsteen & The E Street Band will perform at U.S. Bank Arena Tuesday, November 12 at 7:30 p.m. as originally scheduled.

The band postponed several dates of the tour after saxophonist Clarence Clemons underwent surgery to repair a detached retina earlier this week. The Austin, Columbus and Indianapolis tour dates were postponed.

The group's management has confirmed that Clemons is doing well and will be with the band when the tour begins again November 12 in Cincinnati.

Reserved seat tickets, at \$75, are available at the U.S. Bank Arena Box Office, all Ticketmaster locations (including select Kroger stores), online at ticketmaster.com or by calling (513) 562-4949 (service charge applicable).

[www.usbankarena.com](http://www.usbankarena.com)



# TWISTIN' THE NIGHT AWAY AT THE TRADEWINDS

## THE THIRD ANNUAL "LIGHT OF DAY" CONCERT

BY STAN GOLDSTEIN

BRUCE SPRINGSTEEN KEPT HIS PERFECT attendance at the Light of Day concerts, performing at the third annual show to benefit the Parkinson's Disease Foundation on November 2 at the Tradewinds in Sea Bright, NJ. It was the final time Springsteen would play at the Tradewinds, because the popular Jersey Shore nightclub closed its doors for good in December to make way for condominiums.

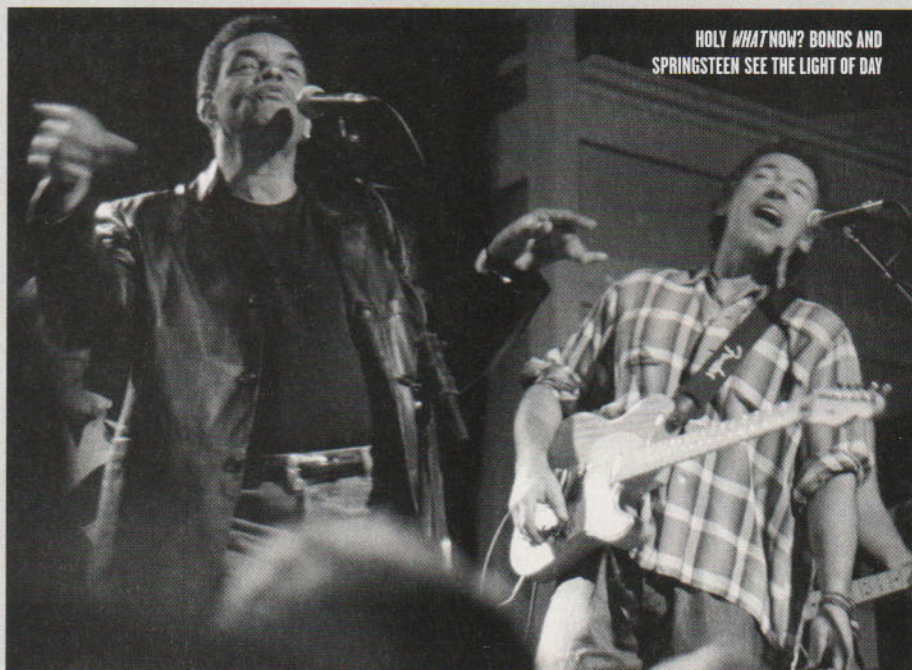
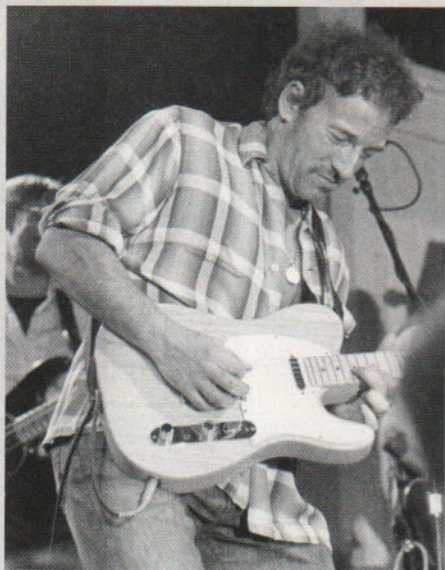
Springsteen fans wondered if he would show up at this year's Light of Day concert, because his *Rising Tour* was set to begin another U.S. leg in Dallas on November 3 and in Houston the night after that.

"I found out the day before that he was coming," said Bob Benjamin, organizer of the Light of Day shows. "I was surprised to hear it. I'm amazed he has so much energy."

What began three years ago at the Downtown Cafe in Red Bank, NJ, as a birthday party for Benjamin, who suffers from Parkinson's, has evolved into one of those special dates on the Jersey Shore. "We raised \$36,000 with this year's show and over \$100,000 over the past three years," said Benjamin, who is also the manager of event headliner Joe Grushecky. "Some of the money from this year's show also went to Project A.L.S. (Amyotrophic Lateral Sclerosis, also known as Lou Gehrig's disease) and to the Muscular Dystrophy Association for A.L.S. research."

Springsteen, who closed the previous Light of Day shows (in 2000 at the Stone Pony and in 2001 at the Tradewinds), came on earlier in the evening this time, because of his Dallas date with the E Street Band the next night.

Grushecky and the Houserockers came on at 10:15 p.m., and just about a half-hour later Joe said: "I'd like to bring out a good friend. The man who gave you 'Hungry Heart,' 'Born in the USA.' The glory days are on now, ladies and gentlemen." Springsteen came out wearing jeans and a blue flannel shirt, and he and Grushecky did a little singing on "I Can't Turn You Loose." Bruce then played guitar for two Grushecky songs, "There'll Never Be Enough Time" and "Homestead" (a song he co-wrote with Grushecky).



HOLY WHATNOW? BONDS AND SPRINGSTEEN SEE THE LIGHT OF DAY

Garland Jeffreys, one of the many acts who also played that evening, came onstage to sing "96 Tears" and his own 1973 hit "Wild in the Streets," backed by Springsteen on guitar and Grushecky and the Houserockers.

Next it was Springsteen's turn to take center stage, and he did an awesome version of "Fire." Another Grushecky tune, "Pumping Iron" followed before the highlight of the night: Bruce's absolutely blistering version of John Lee Hooker's "Boom Boom." When he finished, everyone just looked at each other as if to say, "Wow! They really tore the house down."

Bruce then did "Light of Day" with Benjamin joining on lead vocals. "That's not a place I ever thought I'd be," Benjamin said of taking center stage with Springsteen and playing guitar for him. "The most exciting part for me is being part of a community that Bruce fosters."

Springsteen's final song with Grushecky was Chubby Checker's "The Twist." They were joined onstage by Jeffreys and another of the evening's performers, Gary U.S. Bonds.

Springsteen finished his set with Grushecky at 11:35 p.m., and many people cleared out from the front area of the Tradewinds and started to leave, figuring Bruce was done for the evening.

Bonds was up next, and a few songs into his set, at 12:10 a.m., who jumps back on stage to play? Bruce Springsteen, now wearing a Pittsburgh Steelers hat. Many in the crowd didn't even realize Bruce had taken the stage again and missed the first few minutes of his reappearance.

Springsteen and Bonds did a great version of "Jole Blon," a song they had recorded and performed a few times on stage together in the early 1980s. They followed with "Quarter to Three," Bonds' classic party song that Springsteen closed many a show with in the late 1970s.

At one point Bonds kept singing "Holy shit," and

Bruce didn't sing along, looking pretty perplexed at these new lyrics. "I never heard of this one before, Bonds!" Springsteen said. Bonds replied, "You never heard of this. This is an entirely new song. When you were in California, we did this. Now we're going to show you how we do it in Jersey." Gary said a few more "Holy shits" before saying: "Bruce, you sing."

All Bruce could respond with was, "Jesus Christ!" which broke the crowd up.

Springsteen finished his night of playing with an impromptu "Havin' a Party" with Bonds. He hung around the side bar a little bit afterwards, and a few fans were able to get autographs before Bruce left the Tradewinds near 1:00 a.m.

This was the ninth time Bruce played at the Tradewinds. He first jammed there with Cats on August 27, 1987. He, Little Steven and Max Weinberg played a now-legendary show there with Grushecky and the Houserockers on July 22, 1995. He also jammed with Clarence Clemons, Steve Earle and the Wallflowers at the Tradewinds.

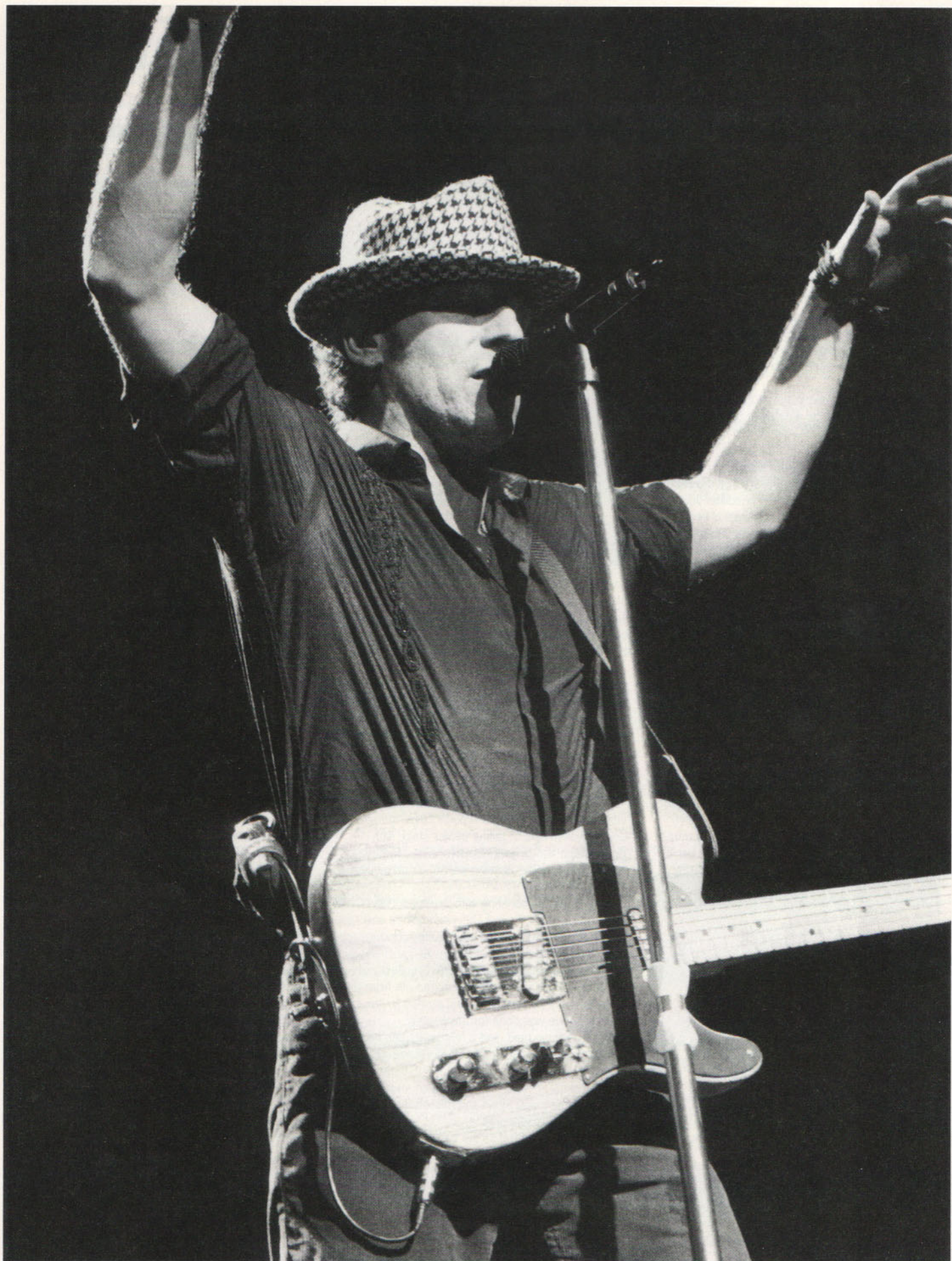
Other bands performing at the Third Annual Light of Day Concert were La Bamba and the Hubcaps, Highway 9, Joe D'Urso and Stone Caravan, Joe Bonanno and the Godsons of Soul, Boccigalupe and the Bad Boys and the Danny White Band.

"The event would never happen if it wasn't for the musicians who donated their time over the years," said Benjamin. "The musicians, the fans who come out every year are all part of the same community."

"A lot of people have come out for the cause over the years. La Bamba has played two years in a row, Highway 9 has played every year. We had Mariah and Willie Nile in the past."

With the closing of the Tradewinds, Benjamin says organizers are looking for another location to have the Fourth Annual Light of Day Concert. "We don't know where, but we still plan to do it again in November, possibly on Saturday, November 1, since my birthday is on Monday, November 3," Benjamin said.







**NOVEMBER 14  
RUPP ARENA  
LEXINGTON, KY**

**SOUNDCHECK:** Includes "Lucky Town" and several runs through "Streets of Fire."

**SETLIST:** The Rising/Lonesome Day/Prove It All Night/Streets of Fire/Empty Sky/You're Missing/Waitin' on a Sunny Day/Two Hearts/No Surrender/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Racing in the Street/Into the Fire/Dancing in the Dark/Glory Days/Born to Run/My City of Ruins/Thunder Road/Land of Hope and Dreams/Ramrod

**SOLO PIANO SLOT:** N/A

**NOTES:** The tour premiere of "Streets of Fire," which the E Street Band hadn't performed live since the final show of the *Darkness* tour (1/1/79 in Cleveland). A full-band "Racing in the Street" takes the slot that had lately been reserved for a solo-piano performance. While "Glory Days" returns to the encore, "Born in the U.S.A." drops out of the show for the first time since the tour began.

**A NIGHT AT THE RACES:** Bruce and the band were really on tonight, playing perhaps the wildest show I've seen, despite the somewhat disappointing crowd which was not that excited about hearing the new songs. Bruce even admonished folks during "Mary's Place," telling them to "Get off (their) asses!" Seats weren't sold behind the stage, and it took some time getting used to not seeing delirious fans all around the back. Instead a large black curtain was draped behind the band, and one also hung across the entire second level directly across from the stage. The second level seats not curtained off were only half full, making the usually cavernous Rupp Arena feel more like Convention Hall.

"Streets of Fire" was phenomenal, they nailed this one, and I thought I was going to lose my mind when I heard the opening organ chords from Danny. Bruce's vocal and lead were mind-blowing. Bruce was probably in the best mood of all the *Rising* shows I saw, cracking jokes all throughout the show (asking Clarence about his honorary Kentucky Colonel status, and acknowledging a sign held in the front row that said, "Bruce, You Da Man") and the encores were probably the wildest performances of the tour.

The encores started with Steve playing the trumpet call that's played at the start of horse races and Bruce proclaiming, "And they're off!" to delight of the Kentucky crowd. The crowd really came to life during "Dancing" and the resurrected "Glory Days," and everyone was dancing and singing and acting as wild as Bruce and the band on stage. A marathon-length "Ramrod" ended the show for the second time—but not before, I believe, five false endings—and it's really the best way to end the show. Every tour should have its signature sign-off—"Land of Hope and Dreams" was the perfect ending sentiment for the Reunion tour, but this tour needs its own unique good-bye. "Ramrod" has taken on a life of its own, and it's fun to leave the show on an exhausting rocker.

—John Schlicher

**NOVEMBER 16  
GREENSBORO  
COLISEUM  
GREENSBORO, NC**

**SOUNDCHECK:** Includes "Rendezvous" and "I'm Goin' Down." A group of local school children are invited to come to the soundcheck after writing to Springsteen about *The Rising* and September 11.

**SETLIST:** The Rising/Lonesome Day/The Promised Land/The Fuse/Empty Sky/You're Missing/Waitin' on a Sunny Day/Cadillac Ranch/Worlds Apart/Badlands/She's the One/Bobby Jean/Mary's Place/Countin' on a Miracle/Incident on 57th Street/Into the Fire/Dancing in the Dark/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Ramrod

**SOLO PIANO SLOT:** "Incident on 57th Street."

**NOTES:** The tour debut of "Cadillac Ranch." Three audible changes from the setlist as written: "Cadillac Ranch" (in place of "No Surrender"), "Incident" (in place of "The River"/"My Hometown"), and "Bobby Jean" (in place of "Night").

**SLIPPIN' AWAY:** During "Waitin' on a Sunny Day," Bruce had a very close call: coming down the ramp from behind the stage, his left foot was too close to the edge, and he lost his balance and began to fall. He reached out to brace himself with Max's drum platform and took a nice gash out of his left arm. He was clearly stunned from the fall—for a split second, I thought it would be a short concert. After shaking off the fall, he came back from behind the drum set and was laughing. During the remainder of the concert, you could clearly see the cut and blood from the fall on the video screen. —Steve Radzinski

**GOOD TIMES:** The biggest surprise in Greensboro was the crowd—there was an amazing energy all night. Everyone had a great time, and I think that energy was bouncing off the band and back out to the crowd. Bruce also had fun with the behind-the-stage crowd—during "Dancing in the Dark" for one verse he spun his microphone around, placed his back to the pit, and sang to us. It was great that Bruce did "Cadillac Ranch" for Greensboro: "Junior Johnson runnin' through the woods of Caroline..." Someone in the pit held up a sign for "Let's Be Friends," then flipped the card over and it read, "Don't know when this chance might come again." No luck, Bruce didn't play it. Always leave them wanting more, I guess.

—Joe Clark

**NOVEMBER 19  
BJCC  
BIRMINGHAM, AL**

**SETLIST:** The Rising/Lonesome Day/The Promised Land/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/She's the One/Bobby Jean/Mary's Place/Countin' on a Miracle/My Hometown/Into the Fire/Dancing in the Dark/

**GOIN'  
BANANAS!**

Seeing Bruce fall in Greensboro was a very scary moment. I did not realize he was cut—my seats were not that great, but he did not show any indication of being hurt or in pain. No reference was made to the incident from what I could tell, and I don't know if the band was even aware that it happened.

But the weird thing: during the "Glory Days" encore, for just a second, the projection screens flashed a drawing of a banana.

Evidently the crew took the break as an opportunity to load the artwork for the joke. One of the weirder Bruce moments in my experience....

—Jon Hensley

Glory Days/Born to Run/Cadillac Ranch/My City of Ruins/Land of Hope and Dreams/Ramrod

**SOLO PIANO SLOT:** N/A

**NOTES:** The tour debut of "Darlington County." Emmylou Harris, a Birmingham native, makes a guest appearance on "My Hometown." "Cadillac Ranch" is played by request.

**ROLL TIDE:** The big guest appearance was by Emmylou Harris for "My Hometown." The Boss probably chose this song for the one line about heading South (fitting with the geographical themes in his concerts), not to mention Emmylou's voice being perfect for the tune. During "Cadillac Ranch," one of the fans threw a Houndstooth hat on stage. The hat has become a symbol of the University of Alabama's greatest and most revered football coach and legend, Paul "Bear" Bryant. The Boss donned the hat for the entire song!

—Doug Robertson

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**NOVEMBER 21  
TD WATERHOUSE  
ORLANDO, FL**

**SOUNDCHECK:** Includes "It's Hard to Be a Saint in the City" and "Chimes of Freedom."

**SETLIST:** The Rising/Lonesome Day/No Surrender/Candy's Room/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/It's Hard to Be a Saint in the City/Worlds Apart/Badlands/She's the One/Mary's Place/Human Touch/The Promise/Into the Fire/Glory Days/Born to Run/Detroit Medley/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark

**SOLO PIANO SLOT:** "The Promise," a change from the setlist's "Countin' on a Miracle."

**NOTES:** Three tour debuts: "It's Hard to Be a Saint in the City," "Human Touch," and the full "Detroit Medley," an audible. "Dancing in the Dark" closes the show for the first time.

**SUNSHINE STATE:** What an incredible week in Florida—the "Florida Nights" may well go down in history. What a series of shows, guests, and rare songs. They really nailed "No Surrender," and "Candy's Room" was great although Bruce's voice was a little rough on this one. I couldn't understand the crowd noise during "Empty Sky": despite Bruce's appeal for a bit of silence, there was an amazing amount of chatter and noise, and Bruce seemed to just accept that this is how it is in America. In





HEADIN' SOUTH: BRUCE AND EMMYLOU  
ON "MY HOMETOWN"  
NOVEMBER 19, 2002

Europe there were churchlike silences during the quiet songs. I can't understand the inability of the American audiences to simply listen to the music. The crowd noise during "The Promise" was appalling. Why are people so incapable of not yelling for a few minutes?

"Saint" was incredible, with Roy playing absolutely out of his skin at the end—what a crescendo. "Human Touch" was a Bruce guitar-fest, quite unreal. The high point was Bruce calling "Key of B" for the "Detroit Medley." Soozie was laughing her head off during this fun song, and even Roy managed a smile near the end. This song is all about the sort of spontaneity I love in Springsteen shows. What a changed show from the early shows in August—it's wonderful to see it evolve.

—Karl Birtistle

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75.00 SIDE/SHOOTING 75.00  
8.75 AMERICAN AIRLINES ARENA  
121 BRUCE SPRINGSTEEN  
V12 440  
10 1 THE E STREET BAND  
200211 NO CAMERA/RECORDER/LASER  
A15SEP2 SAT NOV 23 2002 7:30PM

## NOVEMBER 23 AMERICAN AIRLINES ARENA MIAMI, FL

**SETLIST:** The Rising/Lonesome Day/The Promised Land/The Fuse/Candy's Room/Empty Sky/You're Missing/Waitin' on a Sunny Day/Out in the Street/Worlds Apart/Badlands/She's the One/Mary's Place/Because the Night/For You/Into the Fire//So Young and in Love/Glory Days/If I Should Fall Behind/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark

**SOLO PIANO SLOT:** "For You," replacing the setlist's "Incident."

**NOTES:** Four tour debuts: "Because the Night," "If I Should Fall Behind," "Out in the Street," and "So Young and in Love." And four special guests: Bono and Dave Stewart (of Eurythmics fame, on guitar) for "Because the Night," Boca Raton resident Dion for "Fall Behind," and,

introducing the band for the encores, Vincent "Big Pussy" Pastore. Pastore said, "Live from Miami, Bruce Springsteen and the E Street Band!" To which Bruce responded: "He's alive!"

**PRESS:** "SPRINGSTEEN SHARES LOVE IN MEANINGFUL EVENING." Evelyn McDonnell in the *Miami Herald*: Bruce Springsteen wore several friendship bracelets on his left wrist when he played the American Airlines Arena Saturday night. The Central American yarn bangles symbolized a show astonishing for its artist hitting a new, collaborative peak.

The importance of human companionship (especially if you have famous friends like U2's Bono and Dion of Dion and the Belmonts to duet with) was a central theme of his only South Florida stop of the world tour for his album *The Rising*. Foremost in evidence was Springsteen's bond with his E Street Band, most of whom have played with him for decades.... Duets were the mode of the evening, as the full but not sold-out venue was treated to several surprise guests....

But the bond Springsteen has learned to nurture and master most is his bond with his audi-

ence. In the '80s, the singer became too eager to please; in the '90s, needing to assert his artistry again, he alienated himself from many fans. But now, Springsteen knows how to demand the silent appreciation that songs about death and loss require—and to give the moments of pure abandon the crowd needs....

The only one not in a cooperative spirit was someone at American Airlines Arena itself. Earlier in the show, a P.A. announcement that had been running beforehand suddenly began playing in the middle of a song. The annoying announcement repeated itself through almost two whole tunes, while The Boss gamely played on. It was an embarrassing, amateur way to treat a guest who was giving a particularly special show.

**TWO FACES:** The Miami show had two personalities: the first half was standard, and the second was wild. The first dozen or so songs, after so many surprises in Orlando, left us all a little puzzled that he would go back to such a safe set. The thought went through my mind about that maybe Bruce had a case of "9/3/99-itis"—that important peers were in the audience and he was playing a very safe show in front of them. Sure, we got "Out in the Street," but we'd heard it enough last tour, and this arrangement was very similar to the old one. Fun, with lots of singalong from the crowd, but it all seemed too familiar up to that point.

Well, that changed after "Mary's Place." The show took quite a turn and was full of wonderful surprises and guests. On "Because the Night," Bono (dressed in his Castro working man's outfit) lit a fire under Bruce—and the band, and the song, and the crowd—that was something to behold. The energy level went up two-fold (think of what Bruce does at a Grushecky show, and I think it's similar). Bono's singing was a bit tentative at first, but he really got into the song later. He and Bruce traded verses, and Bono threw in some Patti-Smith style scatting. During Bruce's guitar solo, Bono stood next to Bruce egging him on and turning up the heat, coaxing the audience in a chant that took the song higher and higher. The song rocked so hard we wished it had lasted longer. While some guest appearances don't live up to expectations, this one really was an exciting moment.

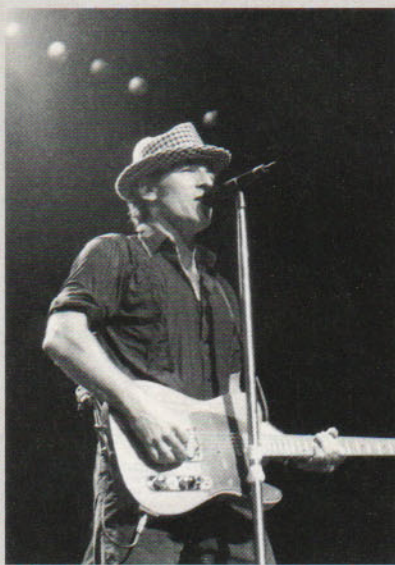
"So Young and in Love" was just fun, with Bruce smiling and swinging 'round and 'round the mic stand for most of the song (maybe to distract the audience from the fact that he was

**I'LL WAIT FOR YOU:** Bono (below left) and Dion (below right), just two of the guests making Miami a night to remember.



BONO: IGNACIO RENOM PHOTO; DION: JEWELS PHOTO





# "BACK WHEN THIS WAS A BAND THAT WORE HATS!"

**YOU CAN LEAVE YOUR HAT ON:** (Clockwise from far left) Bruce and Clarence rock the chapeaus on "Santa Claus" in Columbus; a nod to Bear Bryant in 'Bama; and Bruce wears Dan Weiss' prized possession in Houston.

**DALLAS: WHITE HAT** AFTER ONE OF THE GA check-ins, I decided to go find a cowboy hat for the show. We went to a couple of Country/Western stores and finally picked out a cream-colored straw bull rider's hat. I was looking for a smaller size, but it was the last one in that style, so I thought what the heck, it's just for show anyway. At the show, before I knew it, the main set was over and the cowboy hat was still under the stage where I put it after the first songs. So I pulled it out and put it on during "Dancing in the Dark" (and had to keep my hand on it when I was pogoing). For the final, final encore, when he decided to play "one more for Texas," I waved my cowboy hat and he asked if I wanted him to wear it. I tossed it (lamely) on the stage and he picked it up and looked inside (and, probably noticing the size, said something like, 'I'm not sure about this...') and put it on. It was just a little too big—it went right down over his eyes. But he kicked into "Working on the Highway," and he adjusted the hat up and down, and he belonged in Texas with that cowboy hat on. Afterwards he handed me the hat back and I was just stunned—holding the cowboy hat, not believing what had just transpired. I swear there's still a sweaty finger print on the brim. —Cindy Stowell

**HOUSTON: BLACK HAT** WITH A GA TICKET FOR Houston, I was hoping to get close enough for a possible repeat of the hat trick. I'd brought along my cowboy hat, which I wear every day in the summers while working as a wrangler at Fantasy Ranch, a horse ranch in Crested Butte, Colorado. Sure enough, Bruce and the Band went for "Working on the Highway" again (a wonderful cajun/zydeco version, with Soozie's fiddle, Nils on electric banjo, Danny on accordion and Clarence on washboard) as "one more for Texas." I was about three deep from the stage in the pit, and I tossed my hat on stage when Bruce looked at it and joked, "Oh, we got a black hat tonight!" After playing the first verse, he picked it up and wore it for the rest of the song—he even pulled it down over his eyes, as he'd done with the Dallas hat. At the end of the song, Bruce gently tossed the hat back, where it was immediately passed to me. Everyone who hears the story sounds surprised that I got it back, but that possibility never crossed my mind. Before leaving the stage, he spotted me waving the hat, pointed to me and said thanks. A human touch has been added to something that's an important part of my life—and every time I wear it, I know who else did too. Giddyup! —Dan Weiss

reading from the TelePrompTer for almost the whole song). "If I Should Fall Behind" was nice with Dion, trading verses back and forth and giving Dion most of the lines. The band looked like they were waiting to come in, but Dion and Bruce kept going on their own, with some nice harmonizing. —David Bottimore

**LITTLE MIAMI SILVIO:** Early in the show Bruce made many references to the genesis of Little Steven's names. He talked about "Little Steven, Silvio, and Steven Van Zandt, previously known as Miami... He was gonna wear his Miami shorts, but I had to make him take 'em off!" Later in "Glory Days," Steven was laughing so much as the Miami story resurfaced, with Bruce talking about how so many people from New Jersey quit the state for Florida: "...and Miami (Steve) came down here in the 70's to get out of New Jersey—and that's all of the story I can tell!" —Karl Birtistle

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7:55 PM PLAZA LOBBY 75.00  
ICE PALACE ARENA-TAMPA  
BRUCE SPRINGSTEEN  
CA 160 NO CAMERA/REORDER/LASER  
P 14 L THE E STREET BAND  
OUTTAKES A FANTASMA PRODUCTION  
A18AUG: SUN NOV 24 2002 7:38PM

**NOVEMBER 24  
ICE PALACE  
TAMPA, FL**

**SOUNDCHECK:** Includes

"Where the Bands Are," "Hungry Heart," "Mary Lou," and "Loose Ends."

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/Night/Darkness on the Edge of Town/Empty Sky/You're Missing/Waitin' on a Sunny Day/Does This Bus Stop at 82nd Street?/It's Hard to Be a Saint in the City/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Incident on 57th Street/Into the Fire/Dancing in the Dark/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Ramrod/Twist and Shout

**SOLO PIANO SLOT:** "Incident on 57th Street."

**NOTES:** The tour debut of "Twist and Shout," to close the show, is one of nine songs not

played the night before. "Saint in the City" is an audible. On the setlist but not played: "Where the Bands Are" (replaced by "Countin' on a Miracle").

**SOPRANOS TIME?:** "Ramrod" has become a glorious twelve-and-a-half minutes of unparalleled joy and fun. This song has grown into a slapstick comedy routine with so much laughter. Little Steven looks at Bruce as he asks what time it is, seems tempted when Bruce suggests it's time to go back to the hotel and watch pornographic movies, and then says that "We've missed *The Sopranos*, so it's Boss Time." With Roy left alone at the piano, even the security guards in the pit in front of us became transfixed by the show and stopped paying attention to the crowd. Bruce damaged his guitar as he swung it around his body, with the neck slamming against the stage—he slid it across the stage to Kevin, who tried three



times to reach Bruce with a replacement, as Bruce kept running back from Kevin to the mic to sing his lines with Steven—it was really funny. "Twist and Shout" was like a gift from above; the crowd was just amazed when he called this one. —Karl Birtistle

**SHAKE IT UP:** "Twist and Shout"! Getting the "Detroit Medley" in Orlando, then this! Miami had special guests and more tour premieres, but Tampa had to have the highest energy level (Bruce/band/fans) of any of the Florida shows. I think the high energy level of the crowd was attributable, in part, to the big Tampa win over Green Bay just prior to the show—many people came straight from the game, and everyone else was probably watching the game somewhere. Bruce and a big Bucs win... life is good in Tampa! —Randy Griffey

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75.21	ENTER PORTAL 7	79.20 4.82
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## DECEMBER 2 PHILIPS ARENA ATLANTA, GA

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/No Surrender/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Thunder Road/Into the Fire/Where the Bands Are/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Dancing in the Dark

**SOLO PIANO SLOT:** N/A

**NOTES:** The tour premiere of "Where the Bands Are." The Rising producer Brendan O'Brien joins the band for "Glory Days" and "Born to Run."

**SCENE OF THE CRIME:** After "Night," Bruce greets the crowd: "Good to be back in Atlanta, we spent quite a lot of time here last year working on this album, good to be back." "Glory Days" featured the hometown Atlanta boy himself,

Brendan O'Brien, on guitar. He played tentatively, and was coaxed to the microphone by Steven to sing the call-and-response *Alrights* with Bruce. When Bruce asks, "Do we want to keep rockin' now?" Brendan replies, "I don't know!" Bruce then says: "C'mon, let's produce!"

Near the end of the song, when the entire band turns away from the audience to "shake their booties," Clarence takes Brendan by the shoulders to the front of the stage to make sure he joins in as well. Steve was lending Brendan support during the song, but Brendan did well and was clearly having fun. He remained onstage to play guitar for "Born to Run." As Bruce sat at the piano for "My City of Ruins," he thanked everyone for coming out to the show, as usual, then gave a special thanks to Brendan for producing the album.

Despite many Santa hats being thrown on stage, no "Santa Claus is Coming to Town" at this show. —Joe Morgan

## DECEMBER 4 MELLON ARENA PITTSBURGH, PA

**SOUNDCHECK:** Joe Grushecky plays with the band at soundcheck.

**SETLIST:** The Rising/Lonesome Day/No Surrender/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Out in the Street/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Youngstown/Into the Fire/Dancing in the Dark/Code of Silence/Glory Days/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Thunder Road/Santa Claus is Coming to Town

**SOLO PIANO SLOT:** N/A

**NOTES:** Three tour debuts, including two Steel City specials: an acoustic "Youngstown" with Soozie on fiddle, and "Code of Silence" with

special guest and song co-writer Joe Grushecky. Joe stays on stage for the rest of the first encore, playing on "Glory Days" and "Born to Run"; his teenage son Johnny also joins in on "Glory Days." "Santa Claus" finally comes to town for tour debut number three, closing the show at the end of a nine-song encore.

**ROCK THE BELLS:** When we saw Bruce grab a Santa hat early in the show, we knew we would be treated to "Santa Claus is Coming to Town," and we were not disappointed. As the song began, Santa hats were being tossed onto the stage left and right. Patti grabbed a few and put one on Roy's head, Garry (yes, even Garry put on a Santa hat), and one for Soozie, who came out to play the bells. Another highlight was the first encore with Joe Grushecky—the best part was Joe's son being invited to join the band on acoustic guitar for "Glory Days." You could tell he was very embarrassed and stage shy, but Bruce got him up to the front of the stage to do backing vocals with his dad and Steve. What a hoot for a teenage boy.

—Steve Malawski

## DECEMBER 5 AIR CANADA CENTRE TORONTO, ON

**SOUNDCHECK:** Includes "From Small Things" and a solo version of "Paradise."

**SETLIST:** The Rising/Lonesome Day/Candy's Room/No Surrender/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Cadillac Ranch/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/If I Should Fall Behind/Thunder Road/Into the Fire/Dancing in the Dark/Ramrod/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Santa Claus is Coming to Town

**SOLO PIANO SLOT:** "If I Should Fall Behind."

**NOTES:** "Santa Claus" comes to the Great White North for the first Canadian show of the Rising tour, with the first piano arrangement of "If I Should Fall Behind."

**PRESS:** "Bruce is still the Boss." Vit Wagner in the *Toronto Star*: Saying that Bruce Springsteen has been slowed by age is like saying that Mario Lemieux has lost a step. Technically it might be true, but when it comes to putting on a show he is still capable of shaming performers half his age. Sure the concerts don't seem to go on forever anymore.... But it's unlikely that many among his consistently delirious Toronto fans went home disappointed—or, of that matter, with much energy left in the tank either....

**ROUND AND ROUND:** Toronto was treated to a very special night. When you get to hear "Night," "Candy's Room," "She's the One" and "Cadillac Ranch," how could you complain? This was the second time I was on the floor and although I didn't make it into the pit, I loved the atmosphere on the floor. I don't know if I could sit in seats again. Bruce was hilarious during "Santa Claus is Coming to Town"—he had a great big Santa hat on, and he was twirling his head around, getting the giant pom-pom to circle above him.

—David Lecour

GUY ACETO PHOTO



NILS AND BRUCE LIGHT UP CHARLOTTE  
DECEMBER 8, 2002





JAN M. LUNDAHL PHOTO

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75-00 0000 STAGHOLMER 75-00  
12-16 CHARLOTTE COLISEUM PHONE  
130 BRUCE SPRINGSTEEN 130  
NC 013 NO CAMERA/RECORDERS/LASER  
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## DECEMBER 8 CHARLOTTE COLISEUM CHARLOTTE, NC

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/Candy's Room/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/Backstreets/Into the Fire/Where the Bands Are/Dancing in the Dark/Born to Run/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Ramrod/Santa Claus is Coming to Town

**SOLO PIANO SLOT:** N/A

**NOTES:** Shortly after a winter storm rocks the area, Bruce rocks spontaneous rarities like "Backstreets," "Darlington County," "Candy's Room" and "Where the Bands Are"—all audibles not on the handwritten setlist.

**PRESS:** "HE HAD US DANCING IN THE DARK." Tonya Jameson in the *Charlotte Observer*: For a couple of hours, Bruce Springsteen helped thousands of Charlotteans forget their houses were cold and dark, they hadn't slept in their warm beds or taken a hot shower since Wednesday.

Springsteen's fervent belief in the healing power of rock 'n' roll can make even the biggest doubter believe everything's going to

be okay. And for the thousands of Charlotteans filling the Charlotte Coliseum on Sunday, Springsteen's faith was enough.

"Thanks for being here with us," he told the audience. "I know most of you want heat and electricity. We appreciate you being here."

While Springsteen's *The Rising* tour was a chance for many to get warm, it was also a chance get lost in Springsteen's world. Instead of worrying about carbon monoxide poisoning and bored children, we lost ourselves in songs about love and hope, about bad relationships and redemption. Springsteen was the diversion many of us needed....

For nearly three decades, Springsteen's music has mirrored the country's morale during pivotal events, such as the Vietnam War. His latest album, *The Rising*, reflects the uncertainty and malaise that still lingers over the American psyche since Sept. 11.

But for Charlotte, "My City of Ruins" is more than an ode to New York City. It's trees smashing into homes and pitch-black streets pierced by high-beam car lights. "You're Missing" isn't simply a poignant look at a person widowed by the attacks. It's a Shelby woman who lost her husband to carbon monoxide poisoning on Saturday despite his efforts to keep her warm and safe during the power outage.

And Springsteen's rebellious songs, such as "Badlands," reflected our steely resolve to survive. He was just the type of healing the city needed.

## DECEMBER 9 USC ARENA COLUMBIA, SC

**SOUNDCHECK:** Includes "This Hard Land," "My Love Will Not Let You Down," "Wild Billy's Circus Story," and "Roll of the Dice."

**SETLIST:** The Rising/Lonesome Day/No Surrender/My Love Will Not Let You Down/Empty Sky/You're Missing/Waitin' on a Sunny Day/The Promised Land/Growin' Up/Worlds Apart/Badlands/She's the One/Mary's Place/Countin' on a Miracle/This Hard Land/Into the Fire/Dancing in the Dark/Born to Run/Detroit Medley/My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Santa Claus is Coming to Town/Ramrod

**SOLO PIANO SLOT:** N/A

**NOTES:** The "Detroit Medley" returns, along with three tour premieres: "My Love Will Not Let You Down," "Growin' Up," and "This Hard Land." "Wild Billy's Circus Story" is on the setlist but not played.

**INTO THE BEYOND:** While the show in Charlotte



seemed rushed, in Columbia it was as if time slowed down, particularly after "No Surrender." At times I felt carried into the beyond. From the unexpected song choice, like the full "Detroit Medley," to moments shared with everyone else, like the spot in "Born to Run" when the house lights go up and 19,000 people are screaming "tramps like us!" and it's as if everyone is in the pit together. And it was a great moment in the pit when Bruce stopped singing during "This Hard Land" and let the crowd sing, "Stay hard, stay hungry, stay alive!"

The true gem of the night was "Growin' Up." If ever there was an audible this was one. As the band finished "The Promised Land," Nils, Patti and Steve were switching guitars for "Worlds Apart" when Bruce stepped to the front and began to play the immediately recognizable opening notes of "Growin' Up." It was pandemonium on stage as the other three guitarists scurried to get the correct instrument for this song. Bruce cracked up several times while singing, and the entire band, once they caught up, looked like they enjoyed this number immensely.

I try not to use words like *miraculous* to describe a rock 'n' roll concert, but anything less would fail to convey the magnitude of my experience last night. It's this kind of rewarding, enriching, soul-satisfying experience that compels me to go see Bruce again and again. I came up for the Rising and was given a dream of life.

And on my way home I got a speeding ticket leaving Darlington County.

—Douglas W. Corkhill

## DECEMBER 11 NBC STUDIOS NEW YORK, NY

**SETLIST:** Kitty's Back/Merry Christmas, Baby

**NOTES:** With no Holiday shows from Asbury Park on the schedule this year, Springsteen and the E Street Band's guest spot on Late Night with Conan O'Brien gave a national TV audience a taste of what those shows have brought the past couple years [see sidebar, page 44].

## DECEMBER 13 PEPSI ARENA ALBANY, NY

**SETLIST:** The Rising/Lonesome Day/The Ties That Bind/My Love Will Not Let You Down/Night/Empty Sky/You're Missing/Darkness on the Edge of Town/Waitin' on a Sunny Day/No Surrender/Worlds Apart/Badlands/She's the One/ Mary's Place/Countin' on a Miracle/This Hard Land/Into the Fire// Dancing in the Dark/Ramrod/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Santa Claus is Coming to Town/Around and Around

**SOLO PIANO SLOT:** N/A

**NOTES:** The tour premiere of Chuck Berry's "Around and Around." In the crowd: Governor George Pataki (and much of his staff), Syracuse University basketball coach Jim Boheim.

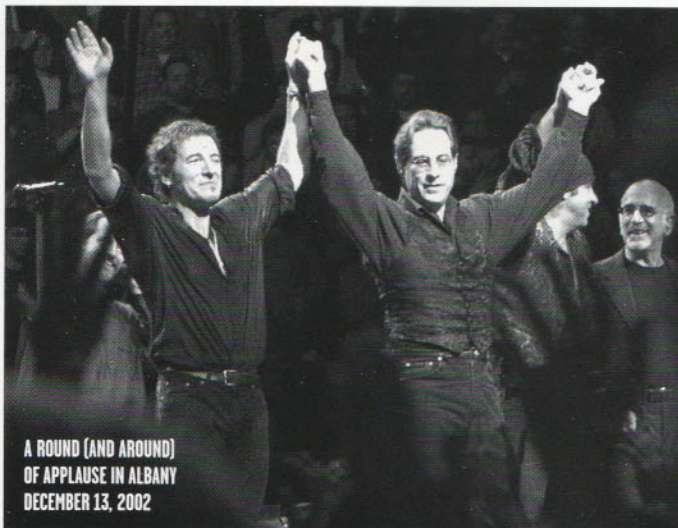
**HAWKS AND DOVES:** Driving into Albany, I noticed many of the city streets were named after birds: Swan, Eagle, Robin, etc. As you might expect, Albany has streets named Hawk and Dove. Little did I realize how appropriate those would be as a context for the show.

The opening flurry of songs just roared, but the concert lacked some of the surprises of the preceding weeks. The show made up for that in many ways. Perhaps the most surprising incident was the crowd reaction to "an eye for an eye" and how Bruce, in turn, responded with direct comments as well as changing the set and tone of the performance—which I inter-

ers listed as options on the setlist, "If I Should Fall Behind" and "Thunder Road") and sing it in that way because of the earlier incident and to reiterate his idealistic vision of America? Who knows? Is he right or wrong in his opinions? Not sure, but I'm not sure that it makes any difference either. What mattered to me was that he shaped his beautiful music right there in the moment and in a very poignant manner.

—David Bottimore

**REELIN' AND ROCKIN':** "Around and around"! What can I say? After "Santa" finished, Bruce started strumming and it sounded like "Little Queenie." But when he starting singing, "Well the joint was rockin', goin' 'round and 'round," I flipped. My cerebral Bruce encyclopedia started going to work, and I concluded that this was only the second time Bruce has performed this song "officially" (7/29/78 was the first), though he's played it numerous times in clubs. After the second verse, the band kicked in and there was no looking back. I won't say it was the best version of this song I've ever heard (that honor goes to the Stones' version on *Love You Live*), but what was lacking in "preparedness" was made up for with looseness and sheer excitement. —Michael Bournazian



A ROUND (AND AROUND)  
OF APPLAUSE IN ALBANY  
DECEMBER 13, 2002

preted to be his persuasive cry for peace in the face of portions of the general public that increasingly seek war with Iraq.

As many have noticed in the last month or so, Bruce has been closing the gap after "I want and eye for an eye" in "Empty Sky" by inserting "well, yeah" to muffle hoots and hollers from a few audience members. This has been pretty successful in most of the shows I've seen. However, in Albany, the crowd's yelling was as loud as I've heard. Bruce looked to be a bit perturbed, and he responded by calling an audible after "You're Missing"—"Darkness," which had some extra fire and spit in the face thrown in for good measure. To make his point even clearer, Bruce muttered, "Revenge will get you nowhere" before the intro to "Sunny Day."

There were other more subtle aspects of the show that made this point. "This Hard Land" might seem to be just a rarity thrown in as one of the wildcard slots, but for me it bookended the show with "No Surrender." I've always thought of these two songs as having similar themes and optimistic views of the world, and I thought he used them effectively in the context of discouraging the push for war. During "No Surrender," Bruce put even extra emphasis on the verse with a "war outside still raging" and "peaceful skies."

Similarly, he sang "This Hard Land" in almost a pleading voice, accompanied by a gorgeous arrangement, with extended solos from Roy, Soozie, and Danny. A beautiful piece of music that brought me to tears. Did Bruce select that song (as opposed to the oth-

## DECEMBER 16 SCHOTTENSTEIN CENTER COLUMBUS, OH

**SETLIST:** The Rising/Lonesome Day/

The Promised Land/The Fuse/Candy's Room/Empty Sky/You're Missing/Waitin' on a Sunny Day/Out in the Street/Worlds Apart/Badlands/Two Hearts/Mary's Place/Countin' on a Miracle/If I Should Fall Behind/Thunder Road/Into the Fire//Where the Bands Are/Glory Days/Born to Run//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Santa Claus is Coming to Town/Dancing in the Dark

**SOLO PIANO SLOT:** "If I Should Fall Behind."

**NOTES:** The first of three make-up shows, postponed from their original dates due to Clarence Clemons' eye surgery. "Candy's Room" is an audible. An audible "Two Hearts" replaces "She's the One," which drops out for the first time since September. A bit of the Ohioans' "Hang on Sloopy," the state's official rock song, is added to "Glory Days," and many in the crowd spell out "OSU" with their hands.

**SLOOPY HANG ON:** Doctors are still looking for a pulse from the Columbus crowd. The venue was sold out, Bruce was on, but the crowd only seemed to care about the snippets of "Hang on Sloopy" (which were admittedly cool). As Columbus is my hometown, and I'm as big of a Buckeye apologist/dork as there is, I hesitate to crack on the hometowners, but we kind of stunk it up as a crowd. The setlist did not help matters, in my humble opinion; "The Promised Land," "Two Hearts," "Thunder Road," and "Out in the Street" are not exactly the songs dream wildcard setlist slots are made of. There were some stellar moments: "Candy's Room," of course, and the most blistering "Worlds Apart" I've seen to date. —Doug Baker



# THE RISING TOUR

## 2002 PART DEUX

OCTOBER

NOVEMBER

DECEMBER

	Paris	Barcelona	Bologna	Berlin	Rotterdam	Stockholm	London	Dallas	Houston	Cincinnati	Lexington	Greensboro	Birmingham	Orlando	Miami	Tampa	Atlanta	Pittsburgh	Toronto	Charlotte	Columbia	Albany	Columbus	Indianapolis
	FRA 14	ESP 16	ITA 18	GER 20	NED 22	SWE 24	GBR 27	TX 3	TX 4	OH 12	KY 14	NC 16	AL 19	FL 21	FL 23	FL 24	GA 2	PA 4	ON 5	NC 8	SC 9	NY 13	OH 16	IN 17
AMERICAN SKIN										1														
THE RISING	1	1	1	1	1	1	1	1	1	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1
LONESOME DAY	2	2	2	2	2	2	2	2	2	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2
NO SURRENDER	3		9	8	3	3	3		9		9			3			8	3	4		3	10		3
FURTHER ON (UP THE ROAD)	4							10																
PROVE IT ALL NIGHT		3			4						3													
SOMETHING IN THE NIGHT			4						3	3	4					3	3			3		3		
THE TIES THAT BIND				3					4	5														
DARKNESS ON THE EDGE OF TOWN	5	4						4								5						8		
ATLANTIC CITY				4					4															
JACKSON CAGE						4	5																	
THE FUSE						5	4					4			4								4	
CANDY'S ROOM						6								4	5				3	4			5	
STREETS OF FIRE										4														
MY LOVE WILL NOT LET YOU DOWN																					4	4		
NIGHT		18	3	13			13	9		10			4			4	4	4	5	5		5		4
EMPTY SKY	6	5	5	5	5	7	6	5	5	6	5	5	5	5	6	6	5	5	6	6	5	6	6	5
YOU'RE MISSING	7	6	6	6	6	8	7	6	6	7	6	6	6	6	7	7	6	6	7	7	6	7	7	6
WAITIN' ON A SUNNY DAY	8	7	7	7	7	9	8	7	7	8	7	7	7	7	8	8	7	7	8	8	7	9	8	7
THE PROMISED LAND	9	8			8	10		8				3	3		3						8		3	
YOU CAN LOOK			8																					
TWO HEARTS				9						8	9												12	11
DOES THIS BUS STOP AT 82nd STREET?							9		8	9						9								
CADILLAC RANCH												8	20						9					
DARLINGTON COUNTY													8	8						9				8
SAINT IN THE CITY														9		10								
OUT IN THE STREET															9			8				9		
GROWIN' UP																					9			
WORLDS APART	10	9	10	10	9	11	10		10	11	10	9	9	10	10	11	9	9	10	10	10	11	10	9
BADLANDS	11	10	11	11	10	12	11	11	11	12	11	10	10	11	11	12	10	10	11	11	11	12	11	10
GLORIA						13																		
SHE'S THE ONE	12	11	12	12	11	14	12	12	12	13	12	11	11	12	12	13	11	11	12	12	12	13		
BOBBY JEAN					12							12	12											
LOOSE ENDS																							12	
MARY'S PLACE	13	12	13	14	13	15	14	13	13	14	13	13	13	13	13	14	12	12	13	13	13	14	13	13
COUNTIN' ON A MIRACLE	14	14	14	15	14	16	15	14	14	15	14	14	14			15	13	13	14	14	14	15	14	14
BACKSTREETS	15		15																	15				
HUMAN TOUCH														14										
BECAUSE THE NIGHT															14									
MY HOMETOWN*	16									16			15											
SPIRIT IN THE NIGHT*		15																						
THE PROMISE*				16										15										
INCIDENT ON 57TH STREET*		16		17		17	17	15				15				16								
FOR YOU*			16		15	18			15						15									
THE RIVER					16		16																	
RACING IN THE STREET											15													
YOUNGSTOWN																		14						
IF I SHOULD FALL BEHIND															19				15*				15*	
THIS HARD LAND																					15	16		
INTO THE FIRE	17	17	17	18	17	19	18	16	16	17	16	16	16	16	16	17	15	15	17	16	16	17	17	16
STAND ON IT			18																					
SO YOUNG AND IN LOVE																								
DANCING IN THE DARK	18	13	19	19	18	20	19	17	17	18	17	17	17	23	24	18	23	16	18	18	17	18	25	24
I'M A ROCKER										19														
WHERE THE BANDS ARE																	16			17			18	
CODE OF SILENCE																								
GLORY DAYS											18	18	18	17	18	19	17	18					19	17
BORN TO RUN	20	20	21	21	20	22	21	19	19	20	19	19	19	18	20	20	19	19	20	19	18	20	20	18
I FOUGHT THE LAW								20																
DETROIT MEDLEY														19							19			19
MY CITY OF RUINS	21	21	22	22	21	23	22	21	20	21	20	20	21	20	21	21	20	20	21	20	20	21	21	20
BORN IN THE U.S.A.	22	22	23	23	22	24	23	22	21	22		21		21	22	22	21	21	22	21	21	22	22	21
LAND OF HOPE AND DREAMS	23	23	24	24	23	25	24	23	22	23	22	22	22	22	23	23	22	22	23	22	22	23	23	22
THUNDER ROAD		24	25	25	24	26	25				21						14	23	16				16	15
WORKING ON THE HIGHWAY								24	23															
RAMROD	19	19	20	20	19	21	20	18	18	24	23	23	23			24			19	23	24	19		
TWIST AND SHOUT																25								
SANTA CLAUS																		24	24	24	23	24	24	23
AROUND AND AROUND																						25		

\*Solo-piano arrangement

WINTER/SPRING 2003 BACKSTREETS PAGE 43





# LATE NIGHT WITH KITTY AND SANTA CLAUS

BY STAN GOLDSTEIN

BRUCE SPRINGSTEEN MAY NOT have played any holiday shows in 2002, but fans across America got a taste of those Asbury Park concerts of years past when he performed on NBC's *Late Night with Conan O'Brien* on December 11. Springsteen and the E Street Band played "Kitty's Back" and "Merry Christmas Baby" in what many longtime fans described as Bruce's best performance ever on TV. The two songs were announced the day before, via an email from [bruce.springsteen.net](http://bruce.springsteen.net), and the selections surprised many who assumed it would be songs from *The Rising*. Instead, it turned out to be a mini-Christmas show.

It was the second time Springsteen appeared on *Late Night with Conan O'Brien*. He was a surprise guest on the February 26, 1999 show when he played "Working on the Highway" with the Max Weinberg 7 on what was Max's final appearance on the show before embarking on the E Street Band's reunion tour. This time was different, though, as the full E Street Band joined in, and nearly half of the show was dedicated to their performance.

The show began taping at 5:30 p.m. at NBC's Studio 6A at Rockefeller Center in New York City, for the 12:30 a.m. broadcast later in the evening. In his monologue to start the show, O'Brien said: "I come out all the time and say 'We got a great show tonight'... and it's B.S. 80 percent of the time. Tonight we have a great show!"

Al Gore was O'Brien's first guest, and when the former vice president finished and the show went

to commercial, Springsteen and the E Street Band came out the side door and took the stage (which appears much bigger on TV).

They acknowledged the studio audience, which appeared to be 99 percent Springsteen fans. It had been rumored in September that Springsteen would be the guest on the December 11 show, and many quick-thinking fans called NBC seven weeks ahead of time to claim the few tickets that were available. There were only 189 seats in the studio audience for the taping, according to an NBC employee.

After coming back from commercial O'Brien said, "All right! It doesn't get any better than this: Bruce Springsteen and the E Street Band!" Springsteen then started the guitar riff into "Kitty's Back," and the studio audience witnessed a performance that will be remembered for a long time.

Most of the crowd, except for those on the front right side, remained seated during "Kitty's Back," because it appeared as though NBC security, staring at the audience, didn't want people standing. Midway through the song, Bruce told the crowd, "Come on now!" and waved his hands, motioning them to get on their feet, and everyone did. It was the 1970s all over again, with Springsteen playing "Kitty's Back" as he did back in 1975 when it was a staple of his shows, and this version of the song lasted close to ten minutes.

Bruce and the band were backed up by a horn section featuring La Bamba, Mark Pender, Jerry Vivino (all from the Max Weinberg 7) and Ed Manion (of the Asbury Jukes). These were the same horns who (along with Mike Spengler) played with

Bruce at the Asbury Park Christmas shows in 2000 and 2001. La Bamba, Pender and Manion also were part of the horn section on the *Tunnel of Love* tour.

After a commercial break, Springsteen, who sported a soul patch on his chin, said: "Happy holidays, everybody! We got the man himself on guitar with us," referring to O'Brien. They then started "Merry Christmas Baby" with O'Brien on an acoustic guitar and Jimmy Vivino of the Max Weinberg 7 playing Bruce's 1953 Fender Esquire. Fake snow was falling over the stage during the song, and Bruce and the band were very loose and having a great time.

Toward the end of the song, Santa Claus came out and asked Bruce, "Which way to the Jersey Turnpike?" Springsteen asked, "What do you got there, Santa?" and from Santa's sack he pulled out a gift for Weinberg. "Oh, for Max we got a blowup doll for those cold nights on the road," said Springsteen. "And the whole E Street Band chipped in for Conan O'Brien, and we got the George Foreman grill," Springsteen announced as he walked over to O'Brien to give him the gift.

Conan went to another commercial break, as Bruce and the band continued to play "Merry Christmas Baby" even while the show was off air. When the commercial break was over and the cameras were on again, "Merry Christmas Baby" just kept going. "Happy Chanukah, happy holidays," Springsteen yelled as he and Santa made their way into the studio audience, throwing candy canes into the crowd, giving precious TV time to many of his fans, and spreading Boss-style holiday cheer over the airwaves.





**MAY I HAVE THIS DANCE?:** Emily Dorezas, AKA the Indy Courteney Cox, told *Backstreets*: "I have danced that dance so many times in my house it was somehow instinct."

## DECEMBER 17 CONSECO FIELDHOUSE INDIANAPOLIS, IN

**SETLIST:** The Rising/Lonesome Day/No Surrender/Night/Empty Sky/You're Missing/Waitin' on a Sunny Day/Darlington County/Worlds Apart/Badlands/Two Hearts/Loose Ends/Mary's Place/Countin' on a Miracle/Thunder Road/Into the Fire//Glory Days/Born to Run/Detroit Medley//My City of Ruins/Born in the U.S.A./Land of Hope and Dreams/Santa Claus is Coming to Town/Dancing in the Dark

### SOLO PIANO SLOT: N/A

**NOTES:** The final lap of the 2002 *Rising* tour is the second of three make-up shows (the third, Austin, was rescheduled for 2003). The tour premiere of "Loose Ends," and the seventh straight "Santa Claus is Coming to Town" (with Patti wearing a blue Colts hat). Bruce's words of encouragement during Mary's Place: "Come on up for the ass rising!" "Detroit Medley" is an audible. Not one but two fans get to dance on stage during the encores.

**NOTES FROM THE PIT CREW:** A community of fans, dubbed the "Indy Pit Crew," flooded the pit with Santa hats and helped a good cause at the same time. Ron Ehrens writes: "What started as a simple celebratory anticipation for 'Santa Claus is Coming to Town' soon became a sustained effort to raise money for an Indianapolis food bank. Led by an Indy Pit Crew member nicknamed Crazy Z, the group organized to sponsor the purchase of more than 300 Santa hats to be worn by the Indy Pit Crew. On the day of the show, after working the lines night and day, Crazy Z graciously handed the local food bank nearly \$2000. When Bruce and the band took the stage, they were greeted by a sea of red and white Santa hats. As the first bars of the 'Detroit Medley' fired from Bruce's guitar, there was not a happier, more satisfied group of people on the planet. It was already a show that none of us would ever forget when, with a smile on his face, Bruce accepted a single Santa hat from one of the fans. Then he watched helplessly as hundreds of Santa hats were thrown on stage, as if each fan was saying 'thank you' in a way that words could not express. 'Santa Claus' and 'Dancing in the Dark' were played with playful abandon and sent the fans home deliriously happy.

**FEELS LIKE RAIN:** Not only was the band in a great mood for the last show of this leg of the tour, but Bruce seemed intent on making up for the postponement. During "Mary's Place," Bruce spits a big spray of water over Clarence from behind during the "Let it rain" part. Clarence then sticks out his hand as if checking for rain—and is introduced as the "Emperor of Indiana, and all adjacent territories." The

crowd then takes over and yells, "Bruuuuce!" A surprised Boss lets the crowd run with it, then salutes twice.

After hesitating a bit, Steve gives a woman his mandolin to throw to him during "Glory Days." Her toss falls way short. Steve plays his guitar held high instead, and Bruce quickly retrieves the mandolin and rubs its strings against Steve's guitar. Steve then playfully shoots the woman a Silvio stare while Bruce jokingly tells her, "You fucked up the whole show!" as the song continues. At Steve's urging, Bruce gives her a chance to explain herself by bringing the mic to her, but, clearly embarrassed, she chokes and doesn't get anything out. The whole episode plays out in a fun way.

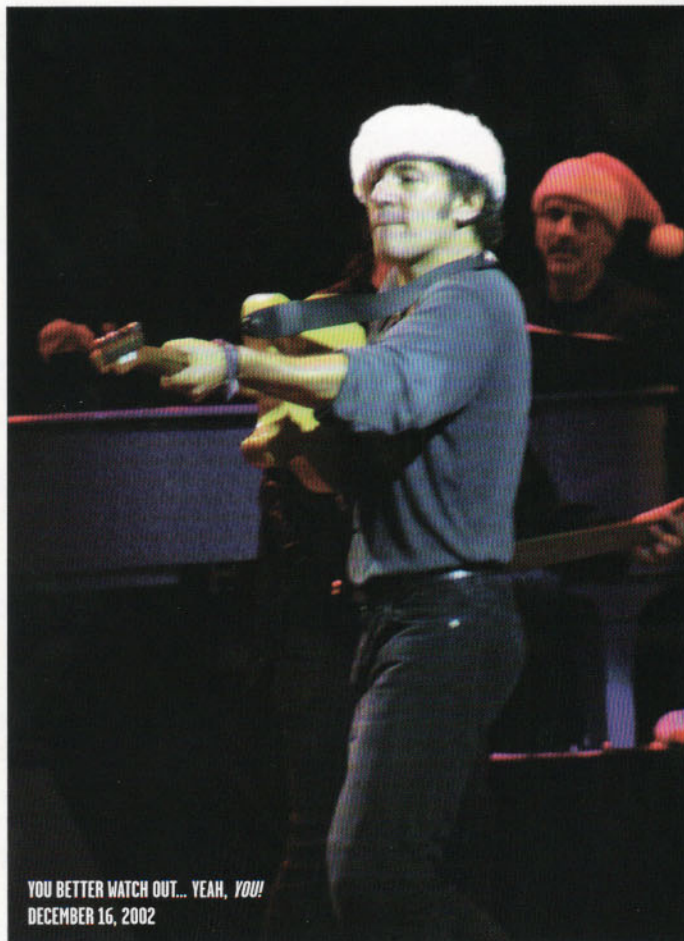
An 11-year-old girl can't wait any longer for "Dancing in the Dark" as the show appears to be winding down. During "Santa Claus," she holds up a "May I Have This Last Dance?" sign, and Bruce pulls her onstage. At one point she takes off her Santa hat and playfully swings it around by its ball before letting it fly into the crowd. Bruce takes off his hat, puts it on her and kisses her on the cheek at the end of the song. —Dave Miller

**COURTENEY COX, I LOVE YOU:** "Dancing in the Dark" rocks and has an added twist in Indy. Towards the end of the song Steve points to someone holding a sign, and he gestures towards her for Bruce to see. The girl is helped up on stage and stands next to Bruce, and he holds up the sign—it says, "Courteney Cox" with an arrow pointing to the girl, who is wearing a vintage *Born in the U.S.A.* t-shirt. Bruce is game, and he starts reviving his dreaded moves from the video—oh, the humanity!—with the young lady, and she does the same. This was side-splitting funny! Plus we get an extra "Hey baby!" call and response before finishing things up for the night. What a great ending to another magical show, and what a ride this year has been. —Kirk Marley

Tour report compiled by  
Christopher Phillips

COVERAGE WILL CONTINUE in the next issue with the beginning of the 2003 leg. In covering each show of the tour, the help we receive from readers is essential. If you'd like to contribute, send concert reports, ticket stub scans, photos, ads, etc., to [editor@backstreets.com](mailto:editor@backstreets.com), or mail to *Backstreets*, PO Box 11079, Washington DC 20008.

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YOU BETTER WATCH OUT... YEAH, YOU!  
DECEMBER 16, 2002

JIM LAWHEAD PHOTO



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## Continued from page 5

But it is what I expect from the Grammys. I just looked up 1975. Paul Simon won best album, and that's not bad. But the best song was "Send in the Clowns," and the best record went to The Captain and Tennille. Both are too painful to listen to today, while a little record from that year called *Born to Run* is a classic.

Then again, at least it's not like watching Lionel Richie's *Can't Slow Down* take down both Bruce and Prince in 1984. That one really hurt. Besides, by the time the live performances were over in 2003, I'm pretty sure the Grammy audience knew who the Boss was.

**Ron Prichard**  
via e-mail

## Dear Editor:

I know the Grammys are a joke, a long-standing farce and a yearly disaster waiting to happen. I know I should write this off as being, well, the Grammys. But I can't. Bruce Springsteen deserved the recognition on a national stage for hitting the ball out the park with *The Rising*. Springsteen loyalty speaking? Maybe. But it's not like I'm whining about *Human Touch* not getting recognized. Norah Jones over *The Rising*? Puhleeze. Norah Jones, meet Christopher Cross. Christopher Cross, Norah Jones.

**Jack F.K. Bungart**  
Napa, CA

## BRUCE STRUMMERSTEEN?

## Dear Editor:

I'm assuming you guys heard the rumor that Bruce would front the Joe Strummer-less Clash at this year's Rock and Roll Hall of Fame ceremony? Strange bedfellows indeed, and the rumor was surely just that. Still, a couple of us got to ruminating, and perhaps there's still some potential in a Springsteen/Clash matchup. Possible setlist:

- Brand New Cadillac Ranch
  - Death or Glory Days
  - Downbound Train in Vain
  - Janie Jones, Don't You Lose Heart
  - Somebody Got Murder Incorporated
  - Tenth Avenue Clamp-down
  - My Safe European Hometown
  - I'm a (Clash City) Rocker
  - Big Man in Hammersmith Palais
  - Police on My Backstreets
  - It's Hard to Be a Saint in the City of the Dead
  - I'm So Born in the U.S.A.
- Just thinking out loud.

**Peter Lindberg**  
New York, NY

And we're waiting for "4th of July, Finsbury Park (Sandy-nistat)" —C.P.



# CLASSIFIEDS

## PERSONALS

**BUON COMPLEANNO, VIRGINIA. AFFETTO E felicità a te e alla tua famiglia.** Forever friends, Andrea M.

**SPECIAL K.... FIRST, WE HAD A MEETING ACROSS** The River and now we need to meet somewhere in the swamps of Northern Jersey. Soon? R

**JEFF, "15 YEARS BURNIN' DOWN THE ROAD"** AND there's no place on earth I'd rather be. I love you will all my heart. Happy 15th Anniversary, 2/13/03. Love, Penny

**FRED, MY BRUCE LOOK-ALIKE— SO HAPPY TO** have you back in my arms again. Atlantic City... who has more fun than us? Love, Scarlett

**STACEY... I'LL LOVE YOU WITH ALL THE MADNESS** in my soul! Happy Birthday. Yours always, Kerri

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**HAPPY BIRTHDAY PAMELA! YOU ARE THE MOST** wonderful woman in the world. I love you. David

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have posters, autographs, tour jackets, etc. SASE for list to: T.V., PO Box 1456, Pcfic Palsades, CA 90272 email: [BruceJuice@rarerock.com](mailto:BruceJuice@rarerock.com)

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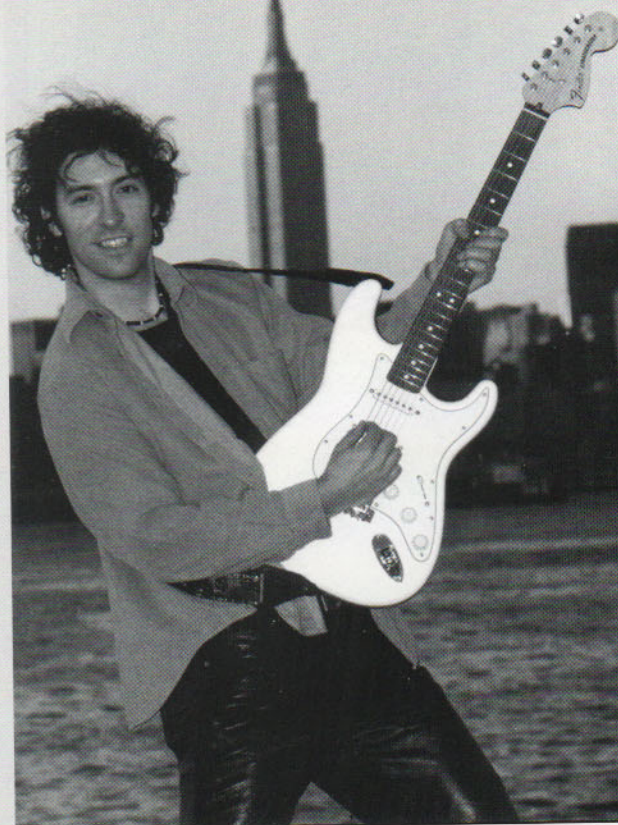
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